TEN CENTS

VARIETY

4. JANUARY 5, 1907. PRICE TEN CENTS.

BURLESQUE

MINSTRELS

FAIRS

1905, *at the post office at New York, N. Y., under the act of Co*

WILLIAMS ENTERS PHILADELPHIA.

On Wednesday last Percy G. Williams, on behalf of a newly organized company he represented, signed the lease of the Chestnut Street Opera House in Philadelphia for a term of three and one-half years, with a renewal privilege of six [illegible]. The rental is supposed to be about [illegible] yearly.

[illegible]se was secured from Nixon & [illegible], the Philadelphia managers, [illegible]nce of their unexpired term. [illegible] called "Williams' Chestnut [illegible]" the new company formed to [illegible] will be "The Chestnut Street [illegible]re Company," having the same set [illegible] directors interested in the other theatres on the Williams circuit.

Possession will be given to Mr. Williams on February 25, and the theatre opened as a vaudeville house under his management on March 11. Rooney and Bent received the first contract to appear there during the opening week.

The acquiring of the Philadelphia house by Williams brings him for the third time into close contact with B. F. Keith. The Keith Philadelphia house is almost directly opposite the Williams new theatre, and means a fight to a finish between Keith and Williams, settling the question of Williams leaguing himself with the Keith Booking Office.

When Mr. Williams was asked if he had another city besides Philadelphia in view he answered: "I will have another house before the opening of next season." He would not admit that Pittsburg was the town, but that is the general belief. Mr. Williams was questioned about the ultimate ending of the war between himself and Keith. In reply he said: "It will resolve itself into the condition at present existing in England. There will be two big vaudeville circuits. Both can survive and be supported. I don't think this matter of close opposition will make any material difference in the other cities."

Upon being asked if he would go into any city, particularly Chicago, with a vaudeville theatre, the manager said: "I will go into any town where vaudeville is booked by Keith. I call that a 'Keith town' whether Keith personally owns the theatre playing vaudeville in it or not. As to Chicago, I haven't the slightest intention of going there. I am on perfectly friendly terms with the Western people; we are each attending to our own business, and I don't look for anything be[illegible]."

[illegible]MSTERDAM'S GOOD START.

Amsterdam, N. Y., Jan. 4.

The vaudeville venture managed by Jos. [illegible], of the Mohawk Theatre in [illegible] opened so auspicuously this [illegible] thinking [illegible]ch within [illegible]

[illegible]RICE.

[illegible]nan, the [illegible]tudying [illegible]ld en[illegible]ith it [illegible]more, [illegible] Gil[illegible]her

EMPIRE HAS BOSTON HOWARD.

Contracts were signed this week by which the Empire Circuit Company (Western Burlesque Wheel) takes over the Howard Athenæum, Boston, for its shows. This is one of the largest playhouses in the country, having a seating capacity of 2,500.

The house will be ready for occupancy by its new managers probably in two or three weeks, or as soon as the vaudeville bookings made through the Keith office have been filled. The Empire's lease is understood to be for a term of five years; rental is not known. The house has been under the management of its proprietor, G. L. Lathrop, for a number of years.

This gives the Western two houses in Beantown, the Columbia and the Howard, against the Eastern Wheel's Palace and Lyceum theatres.

TROUBLE IN THE "DAINTY DUCHESS."

After effects in Weber & Rush's "Dainty Duchess" burlesque company will probably result from the recent disagreement at Youngstown, O., between Lalla Selbini and Gladys Carlyle. Miss Selbini is the "feature" of the show, while Miss Carlyle was "principal boy." In the Ohio town, Miss Carlyle's birthplace, the papers saw her first and most often. Miss Selbini threatened to leave the show if some one did not keep better control over the newspaper men.

This was smoothed over, but at the cost to Miss Carlyle of her position with the troupe, her release becoming necessary to appease the "feature."

Now Miss Selbini avows she will leave the "Dainty Duchess" anyway before the show plays Boston, which will be in three weeks. "The Bathing Beauty" claims to hold a telegram from Weber & Rush saying, "Will release week before Boston." The firm says if such a wire is in existence it is a forgery.

Ed F. Rush was in Buffalo this week, where the company is playing, and may have accomplished an amicable settlement of the controversy, caused it is claimed through the Selbini believing she and her husband (Willy Pantzer, who travels in the same organization, having an acrobatic act of his own, distinct from his wife) have a larger earning capacity in vaudeville than their present salary returns them.

It has been a matter of some difficulty to handle Miss Selbini since the "Duchess" opened at the beginning of the season, but Weber & Rush make the positive statement that the pair will either play out their contracts or cease working professionally on this side until they do.

THIESE CLAIMS RECORD, $9,697.50.

It is declared on good authority that the "Wine, Woman and Song" show played to $9,697.50 at the Circle last week, registering the highest amount on record for that length of time by a burlesque organization.

MISS LEVY AT $750.

Ethel Levy opens her season in vaudeville January 14 at the Fifth Avenue Theatre, having received contracts for the Keith circuit at $750 per week. Miss Levy verbally agreed to play for Percy Williams at that figure, but reneged when it came to placing her signature to paper.

[illegible]

On la[illegible]
siding in [illegible]
Southern D[illegible]
the motion of Fred[illegible]
injunction against Jea[illegible]
ing Bedini from further[illegible]
Night in English Vaudeville,[illegible]
opinion was given.

Mr. Karno is an English vaudeville[illegible]
ducer and over a year ago sent a compa[illegible]
to this country which played "A Night in an English Music Hall" without a protest.

Last summer Jean Bedini, of Bedini and Arthur, induced several of Karno's players to join him in a production called "A Night in English Vaudeville" and played over the Keith circuit.

The latter act was first shown at Henderson's Music Hall, Coney Island, on August 25. It was pronounced by the newspaper men and others who had seen the original as a deliberate "steal" from Karno's, even to the orchestrations.

Bedini denied any theft and cited several instances where a stage upon a stage had been used in productions and vaudeville. The controversy raged in the papers for a time until Karno, through his attorneys, House, Grossman & Vorhaus, in the World Building, applied to the courts for an injunction against Bedini.

Karno copyrighted his play over here in September, and the argument before the court rested upon the point if a pantomime with dialogue could be copyrighted. The court held that as "A Night in an English Music Hall" was a dramatic playlet through the story told and the lines it was entitled to protection under the copyright laws.

The defence alleged that Karno's play was not an original production; that the idea had long been in use, and that Bedini had not taken the sketch verbatim.

Judge Lacombe by his decision in favor of Karno stamps "A Night in English Vaudeville" as a "steal," and Bedini is effectually debarred from further playing it.

There are numberless companies which have used the Karno act in various ways, and it is possible that House, Grossman & Vorhaus will be instructed to proceed against them also in a similar manner.

William Grossman, of the law firm, when asked what the general effect of the decision would be, said: "Judge Lacombe's decision means the end of 'copy' acts in vaudeville, if the originators of the stolen matter desire to stand upon their rights. In my opinion when an artist is suffering through another using his material he may go into court, claim its protection, and, proving his case, will receive it.

"There was a great deal of quibbling by Bedini, but we made a plain statement of fact to the court, [illegible] position was upheld [illegible] tice."

ORPHEUM'S OPE[illegible]

Sa[illegible]

Despite all effort[illegible]
the new Orpheum [illegible]
completion.

Work upon the [illegible]
on. Regardless of [illegible]
ises it will probabl[illegible]
rnary before the h[illegible]

…is case the …ve to amend …

…tion do not spe… performance on the …use states "that it is seven days constitute a by "payment shall be …d of the week."

…thing in the agreement call… number of shows to be given …ouse, Grossman & Vorhaus, who …cases for the artists, will attempt …ve that the language of the contract …too ambiguous to be construed as call… ing for services on Sunday. The firm will admit that seven days constitute a week, and also admit that to be a generally accepted fact, but will claim that if there is an inference there that the artist was expected to work on each of the seven days, it was not so stated in language sufficiently explicit to be upheld by the Court.

The Karno-Proctor issue will be heard in the City Court, and "That Quartet" will arrive first by way of the Municipal Court.

There are other defences set up by the managers as reasons for refusal of payment, but while it had been suggested, no one credited that the Keith people would set up the "Sunday" clause, placing themselves on record that they had knowingly issued invalid contracts.

It is understood that there is a movement afoot at present by the affiliated artists' societies for an "equitable" contract, and the action of Keith in these cases will probably hurry that matter along. Especially when it is made known that Mr. Grossman at the time he received the Keith answer spoke to Judge Dittenhoefer, pointing out the possible effect such a defence might have.

The Keith attorney informed Mr. Grossman, after presumably consulting with some one in authority at the Keith Booking Office in this city, that "the defence would stand."

W. W. ("Doc") Freeman, who recently disposed of his museum in Chicago, has been in the city this week.

…and it is in New York during … matinee performance. With his intimate knowledge of this condition Myers will allow the padlocks to remain on the doors until some one with ready money looks the theatre over.

AL REEVES ENGAGED.

Albany, Jan. 4.

Almeda Fowler, leading lady with Al Reeves' "Big Beauty" Show, now playing at the Empire Theatre in this city, is proudly exhibiting an engagement ring with forty-two diamonds, given to the young woman by Al Reeves, proprietor and manager of the show.

The engagement of the manager and actress was formally announced by the pair at a Christmas dinner given to the members of the company at the Adams House, Boston.

Mr. Reeves says his show broke the record at the Lyceum Theatre, Boston, by $62 without having a "strengthener."

RYAN MAY TRAVEL.

Cincinnati, Jan. 4.

It would not create more than a smile around here if John J. Ryan left for a trip around the world, starting at San Francisco.

Mr. Ryan has agreed not to re-enter vaudeville in this city. His brother Edward has vaudeville aspirations though, and John J., rather than have a suggestion abroad that he might be interested, will take a long trip—after having a conversation on the vaudeville situation with Edward. If John should return around the proposed date for the opening of the new Orpheum Theatre which may be built here and opened September 1 next, it would be peculiar perhaps, but still accidental.

WILSON A MANAGER.

Clinton Wilson, recently a partner of James J. Flynn, the agent, and later attached to the local Sullivan-Considine offices in New York, this week left for Kansas City, where he will be installed as the manager of the Columbia Amusement Company's burlesque house in that city.

At the annual … tional Artists' Lodge for … ficers held here the following o… chosen for the coming year:

President, Max Berol-Konorah; vice-president, Leo Herzberg; treasurer, Heinrich Blank; secretary, Max d'Oretta; vice-secretary, William Schuff; trustees, Charles Mertens, Arthur Martinius and Siegwart Gentes; solicitor, Martin Kantorowitz; manager, Otto Gregor, and executive committee, Jean Clermont, Nic. Kaufmann, Adolph Wotpert, Gustav Wille, Otto Allison, Camillo Schwartz, Bernhard Allison, Max Franklin, Paul Milon, Bachus Jacoby, C. C. Bartram, Fredy Maackwood, Josef Adelmann, Emil Klos, Hurbertus (Dr. Albert Wehler), Max. Zerner, Harry Lublime, Valentin Klein, Adolph Barowski, Harry Houdini, Emil Briejardy, Hugo Ploetz-Larella, Hugo Guitano, Ernst Patty-Frank, Josef Rubens, Albert Bill, Max Rose-Marzella, George Calder, Ludwig Tellheim, William Berol, Harry Mountfort, Jean Osrani, Henry Griff, Anton Sattler Felix Wagner, Lex Barsikow, Michael Kara, Gustav Frankloof, Pau Petras, Franz Pospischil, Fritz Wacker, Max Aussner-Maxini, Emil Czekowsky-Spoon, Willis Passpart, Gustav Francois, Adolph Petran, Paul Traney, Herman Pertois and Bert Newsome.

ORPHEUM CO. INCORPORATES.

Cincinnati, Jan. 4, 1907.

The Orpheum Theatre Company held a meeting to-day and elected the following officers: Edward P. Ryan, president and general manager; Dudley Outcalt, vice-president; Henry Schulte, treasurer; Charles H. Langsdale and Charles Taylor, directors. After his election Mr. Ryan declined to make any statement as to where the new theatre would be situated, but it was learned that Thomas H. Darby, attorney for the company, and Boll & Taylor, architects, were considering four different locations, one of which is in the square of the theatre centre.

The Delmore Sisters replaced the Murray Sisters at the Orpheum this week.

…FTER BUFFALO.

… the Lyceum Theatre in …he management of John …g vaudeville has again …

… no novice in variety, …ancial sponsor for sev… …es. The house seats … an important opposi… … same city.

…h the Keith office …rally be obliged …ows from the …

…ble whether …rs booking …he Lyceum, …ill simply … his own …

…DIES.

…n Grieves, …ember of …company, … Hospital, … see her …a broken …

…om De… …an arm … Mean… …n route …ed of …Her hus… …er place, and shortly … at the hospital Mrs. Grieves … ken with Bright's disease.

Mrs. Grieves … known on the stage as Clara Cole. … English by birth, coming to this co… with her parents in 1886. They … eir home in Baltimore, and … joined the John Grieves sto… in Washington. Beginning … she soon had principal p… ple were married in Chic… ince her stage debut she had played … nent roles in all of Mr. Grieves' productions. Two children survive.

KEITH'S LEWISTON IN DOUBT.

At the Keith Booking Office it is claimed that there is no intention to close the theatre in Lewiston, Me., booked by Keith and known as his house.

On the other hand, two acts have stated that their time in that town for next week has been cancelled by the Keith Office. E. L. Bloom, speaking for Julius Cahn, the legitimate manager with a New England circuit, and who has opposed Keith through placing big vaudeville acts in his repertoire shows, says that E. F. Albee spoke to him over the 'phone saying, "I can fix that … about Lewiston." "From what I … stand," replied Bloom, "Lewiston … ready 'fixed,'" that retort closing the … otiations.

The Cahn policy of giving two shows in one ("rep." and vaudeville) is supposed to have caused the *interest* in the Keith bill in Lewiston to lapse.

Geo. R. Mullen, of Mullen and Corelli, while playing at the Valentine Theatre in Toledo last week, was suddenly taken ill and removed to the Toledo Hospital. Mr. Mullen is suffering from an attack of typhoid pneumonia and the team will be obliged to lay off until his recovery.

VICTORY RESTS WITH ARTISTS AS PEACE RETURNS IN LONDON

Messrs. Payne and Gibbons Make Many Concessions Demanded by Striking V. A. F. Members.

De Frece Agrees to Equitable Contract Including Elimination of Barring Clause, Payment for Extra Performances and the Surrender of the Managerial Prerogative of Arbitrary Cancellation.

A great deal of theatrical history has been made in the last days of December. Feuds were ended, bad contracts were mended and at Brixton, the hub of Lambeth, has been fought the last battle of London's "Music Hall War," bringing peace with her olive branch and dove.

The fight was rather bitter for awhile, and though little indiscretions are always born of excitement the Federation officials themselves were remarkably cool and resourceful, their strategy and diplomacy being worthy of note. As things stand the lookout is justified, for "All's well that ends well."

The final and successful coup was a triune blending of the Variety Federation, the Amalgamated Society of Musicians and the National Association of Theatrical Employees. This affiliation combined in one great trinity all the people who give the show.

Immediate action was taken December 17, and requests formulated in writing, Mr. Gibbons yielding so many points that an ultimatum leading up to serious all-around trouble was conservatively withheld. On Tuesday the matter was again taken up, and Messrs. Payne and Gibbons gave audience to Frank Gerald, representing the Federation; W. Johnson, representing the stage employees, and London County Councilman Jesson, representing the Musicians' Union and the Brixton Trades and Labor Council. Happily, sound sense prevailed, Mr. Gibbons showing a fair compromising spirit and desire to bury the hatchet.

In the finish a document was signed which agreed that there should be no transfer of artists without their consent, and that times should not be varied to their detriment. Mr. Gibbons agreed to pay union wages to stage hands and musicians, also to withdraw the injunctions and pay costs. He agreed that no bias or prejudice should be shown to those who had taken part in the fight. He agreed to cut out the daily matinee clause from his Holborn Empire contracts and to pay for matinees in halls where the twice-nightly system prevails. He did not agree to the non-stoppage of commission.

This new working agreement becomes operative January 14, and George Adney Payne has promised to consider the matter in connection with his own circuit on January 8.

On Wednesday Manager Gibbons entertained a party of leading artists at lunch at the Café Royal, the Federation's secretary Frank Gerald being among the guests. After this cordial function all repaired to the Empress benefit for the Hippodrome staff, to which Manager Gibbons had considerately given fifty guineas. As the Hippodrome had expected to open a month sooner it seems all the staff employees had to wait while license was pending. Joe O'Gorman, chairman of the Federation Executive Committee, made a very nice speech during the progress of the benefit. At the finish Mr. Gibbons grasped his hand, declaring he was his friend and also the friend of the Federation. He would pay union wages to employees and had made the artists every concession possible. As Gibbons stood with his hand in Mr. O'Gorman's the audience with one impulse broke out into singing the well-known refrain: "For He's a Jolly Good Fellow."

The universal opinion is that when Mr. Gibbons saw how things were drifting he did the correct as well as manly thing, and he stands many notches higher in the general estimation. His evident desire for the present is to be well thought of and cultivate an *entente cordiale* with the profession, which he will surely find responsive to any kindness.

On December 18, the day the Gibbons dispute was settled and just one week before Christmas, the Federation received its first equitable contract. On this day Jack DeFrece, on behalf of Walter DeFrece, invited Harry Mountford to see him in regard to the construction of a new contract for the Stoke Newington Palace, to which he wished to have the sanction of the Federation. For some time the DeFrece circuit has wanted a fine house in London, and in this hall, formerly the Alexandra Theatre, it certainly has a good one. The Moss Empires have published special barring edicts against it, and its best way out was under DeFrece banners. A Federation committee of three—Schafer, Slone and Mountford—took an old contract form and sailed into it in great style. The whole "barring clause" came out at one sweep of the pen. Matinee payment was arranged at one-twelfth of the weekly salary. The ability clause was made to depend on the judgment of a board of arbitration. Many little alterations were made in favor of the bandaged goddess who holds the scales over the courthouse, but the principal thing was the closing clause:

"A board of arbitration shall settle all disputes arising out of or from this contract, such board to consist of two persons appointed by the management or company and two of the executive committee of the V. A. F., and a chairman to be appointed by these four, and both contracting parties agree that the decision of such board shall be final."

No doubt the White Rats have followed with great interest the late doings of the Federation, so reminiscent of their own efforts to better things, and will delight in the good results achieved. The indications are that there will be some modifications of the barring clause ere many moons. Variety Artists' Federation's membership is now 3,542, and last week there were 49 new applications.

The Coliseum was expected to open Christmas, but the money-raising operations required some circumlocution and things have lagged a little. While Mr. Stoll is very secretive and no public announcements are out, information coming by the roundabout way of the Continent indicates an opening about January 15. I know of an act booked to open on that date.

Drury Lane is spending about $100,000 on its pantomime "Sindbad," and it will be a glittering thing. About 300 people will be used in the Hippodrome's tank show, "Treasure Ship in Fairy Seas." The Islington World's Fair opened December 22, and the coming Christmas week will see about twenty-three pantomimes in the London district, besides children's plays and substitutes for panto. The mammoth fun city, "Olympia," is expected to catch the town; it will cost sixpence to get in and all your purse to get out. The Alhambra finds the Zancigs a good enough feature for Christmas, as they have special prestige just now from their late success before the King. Little Tich is an exclusive engagement at the Palace. The Empire's ballet "La Debutante" continues most successful. Arthur Prince is still there.

The mysterious Lyceum buyer who refused to give his name is said to represent a syndicate whose aim is to rent the theatre. Drama will probably next have a turn at the house.

Harry Lauder says he is interested in aeroplanes and flying machines, and the first man to fly from the stage to the gallery, from the gallery to the dress circle and back again to the stage will get $2,500 per week.

All music hall artists are glad that an era of peace and good will dawned with the week before Christmas, and the holidays will be celebrated with all-around kind feeling and the best hopes for the future. From the financial standpoint there is a distinct turn toward more prosperous conditions. New halls are planned or building, and the DeFrece-Barrasford circuit is ambitiously attempting opposition to the Moss Empires. Then Sylvester, who is just opening a fine new house at Coventry, is forming a company to build half a dozen more. The Federation is at last fully recognized, and there is little doubt that 1907 will have plenty of good things in store.

SMALL TALK.
By BURT GREEN.

Tom Kelly, the rotund, good-natured piano player, has shifted jobs again. Watch this Canadian. He has the proverbial rolling stone beat to a frazzle.

Harry Blocksome has a great place in Fairhaven, N. J., and it adjoins the property of Al Stinson, of Stinson and Merton. Blocksome takes great pride in his vegetable garden; Stinson hardly ever looks at his. One morning while meeting at the fence Stinson said, "How is it, Harry, you are never troubled with bugs, while my vines are crowded with them?" "Well, I'll tell you, Al," said Blocksome. "I get up early, gather all the bugs from my vines and chuck them in your yard."

Mr. and Mrs. John Allison have broken up their home in New York and for the next three months will entertain the folks on the Orpheum circuit. While in New York they made money enough to afford a servant, and here is a story fresh from the Allisons' flat. One morning Mrs. Allison remarked to the servant, "My husband is so poetic."

The servant looked at her a moment pityingly and said, "Have you ever tried rubbing his joints with Omega oil?"

Two young women on a Broadway car the other day were squeezed together. One being afraid of losing her friend in the awful crush grasped her hand and held on for dear life. When they were ready to alight the girl discovered that she had been holding the hand of Robert Hilliard instead. She dropped it quickly and said, "Oh! I've the wrong hand!" Bob replied with his usual politeness, "Why, miss, you are perfectly welcome to the other."

Say quite fast: "Flesh of freshly dried flying fish," or "A glowing gleam growing green."

Howard and Bland were out New Year's night and Bert noted the attention which most of the women pedestrians were attracting from the passers-by. He remarked to Leona as follows: "The women don't look at you. What's the matter?" Leona said, "It's your fault. Just step behind a minute and keep your eyes open." Bert did so and he was surprised to see each man his wife passed stare hard at her, even turning around to look back after her.

Bert rejoined his wife and said, "I'm blind, I guess." (Leona told me afterward that she made a face at every man she met.)

Has the sprinkling cart called regularly, or has the tempter made you forget those solemn vows of last Monday night?

"Well," said Violet Carleton, of Canfield and Carleton, "when we get old I can at least keep the wolf from the door by singing."

"I don't doubt that would do it," said Canfield, "but suppose the wolf should happen to understand music."

Tell me:

Did you ever wear a stage apron? Did you ever see a stage brace? Or a stone step? Or a scene shift? Or a snake dance? All almost new.

COMEDY ACTS WELL TIED UP.

Owing to the many "blanket" contracts held by Percy G. Williams for comedy acts, mostly from members belonging to the Vaudeville Comedy Club, much speculation is being indulged in as to how the Keith Booking Office will supply itself with this most desirable style of vaudeville entertainment for next season.

It is estimated that Mr. Williams holds no less than 110 open contracts for eight weeks work next season, the specific dates to be filled in at his pleasure.

Until those dates are settled upon none of the acts engaged to Mr. Williams can accept other time. Provided the Keith office wishes one or more of these comedy offerings, it will be obliged to arrange its route to suit the convenience of Mr. Williams. Provided by next season the clash between Keith and Williams shall have grown to such an extent that "barring" will be indulged in, the Keith office will have to find its comedy material among others than those known as the standard laughing acts.

Mr. Williams' request that acts sign with him to keep opposition active resulted in bringing a flood of replies. Peter F. Dailey, now with Lew Fields' company at the Herald Square Theatre, is reported to have signed a blanket contract and informed Williams that he would play his dates whenever called upon, although it became necessary to leave any piece he happened to be playing with at the time to do so.

Will M. Cressy, the president of the Comedy Club, made a similar statement. There was or is an understanding between Cressy and the Shuberts that he will be starred next season in a play of his own writing. Cressy handed in his blanket contract, however, and stands ready to play when called upon, regardless of the circumstances.

T. M. A. ENTERTAINMENT.

Denver, Jan. 4.

The Denver Lodge, T. M. A., held its annual Christmas celebration on Friday evening, December 28.

About two hundred members were present and about forty invited guests.

The following artists from the different houses entertained:

Swor Brothers, Fred Zobedie, Nick Long (Orpheum; Members No. 221 Lodge) Glenni Schoff, James L. Ring, Roy Cannon, Larry Sutton, Williams, Thompson and Hoey, Gus Brohn (Novelty). Members: Bonner, Harkins (Crystal). Visiting members from the other lodges were: Brothers R. W. Mullin, St. Louis, (5); Leonard, Cleveland, (9); Farrell, St. Joe, Mo., (46); F. Zobedie, Salt Lake City, (38); Cannon, Salt Lake City, (38); Ellis, Birmingham, (16). Reception Committee in charge: E. Dethloff, chairman; J. E. McLaughlin, A. H. Gricourt.

JUNIE M'CREE TAKEN SUDDENLY ILL.

Chicago, Jan. 4.

Junie McCree, "The Man From Denver," became suddenly ill on the stage of the Majestic while playing Wednesday night. The curtain was rung down before the end of the act. He was unable to continue this week and the Musical Byrons replaced him.

Jack Levy, the agent, announces he will handle none but headliners hereafter.

CHASE'S HAS "THE QUARTET."

When an act is not a "copy" it seldom if ever plays under any but its own name in a vaudeville house where fame might be established.

The Metropolis Quartet, when it appeared in New York City, grew incensed upon it being said that it was a "copy" of "That Quartet," but there is billed in Washington this week an act appearing at Chase's Theatre there called "'The' Quartet." The names of the members as published in the Washington newspapers are Wood, Hamilton, Ellis and McDonald, the exact surnames of the four men composing the Metropolis Quartet as it was constituted when playing here.

The original "That Quartet" was booked for the vaudeville theatre at the capitol for this week, but is at Hammerstein's, the engagement for Washington, made through the Keith office, having been cancelled. Charles J. Stevenson, Chase's New York representative, did not accept the cancellation, but Jack Levy, the agent for the turned-out singers, declined to allow them to appear.

The present act was substituted, and as Washington has never seen the original the presumption is that the Metropolis four consented to the deception.

There are more reasons than one for thorough organization among artists, and this is one, if not one and a half.

It has been related that some time ago a certain blackface act, consisting of two men who were "white," with or without the cork, were called into a certain booking office in town and deliberately asked to reproduce the act of George Thatcher and Charles Ernst, when time would be given over the circuit. This was before answers to the request of the Comedy Club to protect original material were returned by managers. The blackface artists would not consent to be a party to the scheme.

A NEW PRESS BUREAU.

Frances Rockefeller King, well and favorably known in the newspaper world as a writer and press representative, has established a publicity bureau in the St. James Building exclusively for vaudeville artists. All legitimate artists have long seen the advantage of such a service and this is probably the first time it has ever been placed at the disposal of vaudeville artists.

Miss King's long experience as a newspaper woman amply qualifies her to properly execute such commissions as may come to her from the variety world and she will probably be warmly welcomed in her new field of endeavor.

MISS TANGUAY WANTS TO LEAVE.

Altoona, Pa., Jan. 1.

Eva Tanguay, who appeared here tonight at the Opera House, is very much exercised over dispatches she received announcing that her husband is quite ill in New York. Miss Tanguay immediately placed herself in communication with her manager, Jos. Gaites, and expressed a desire to cancel future bookings until such time as her husband had recovered. At this writing efforts are being put forward to dissuade her. Perhaps the recent announcement of Miss Tanguay's contemplated return to vaudeville may have something to do with the case.

Joe Welch will open in his new play, "The Shoemaker," at Bridgeport, January 28.

AFFILIATION NOT COMPLETE.

Through information received from Germany this week and obtained in the city, the international affiliation between the three vaudeville artists' societies has not been completed.

It was given out that the Variety Artists' Federation in England had ratified the articles of agreement drawn up at the conference held between representatives of the respective orders last summer.

This was an error, the V. A. F. having delayed the ratification pending the adjustment of some clauses not to its liking. The recent strike and lockout on the other side have retarded the final action, which is daily expected, the subject in dispute having been the cause of considerable correspondence.

HILL CHASING PIRATES.

Gus Hill has been going after a number of Western pirates with a long stick in one hand and a Supreme Court summons in the other. He landed one of them recently and this week the United States Circuit Court for the Northern District of Illinois granted a perpetual injunction restraining one Charles J. Tyler, of Chicago, from producing a play called "Hooligan's Troubles," on the ground that such a title, as well as much of the matter contained in the show, encroached upon Hill's property rights in the musical show "Happy Hooligan."

The court's decision holds that Hill paid for the use of the Opper cartoon name and that the money invested by him in advertising it throughout the country is part of his property. He also holds that the name "Hooligan" is in the nature of a trademark and the complainant (Hill) is entitled to protection in its use. It is decided that the name "Hooligan" must not be used in connection with Tyler's productions.

EVASION BY IMITATION.

"A Great Big Girl Like Me" is sung by Marie Dressler in her specialty at the Colonial Theatre this week. Jos. M. Weber, manager of the music hall where Miss Dressler formerly played and originally sung it, forbid the comedienne using the number.

Miss Dressler after consultation discovered that, while she could not sing the song as herself, she could use it by proclaiming that she was giving an imitation of some one giving an imitation of her. With this in mind at each performance Miss Dressler calmly announces that she will do this, but doesn't consider it is required to say who the imitation is of.

BICYCLE RIDERS' SMALL PAY.

Louisville, Ky., Jan. 4.

As a result of testimony given in an investigation as to the salaries paid a young member of the Proveani Troupe of trick bicyclists the Juvenile Court here took charge of Helen Riley, the sixteen-year-old rider, who declared that she had worked with the act for five years and the best salary she ever got was $1.44 a week.

Complaint was made by a brother-in-law of the girl, who lives in Des Moines, Ia. At the same time Lena Brun, the same age, whose home is in Germany, was removed to the Home of the Children's Guardian. She was receiving $1 a week for her work. The Riley girl received 25 cents a week for her work at first. The other had been working ten months and her salary had been raised from 60 cents to $1 weekly. Both will be sent to their homes, the fare being exacted of the head of the act.

"BOB" GRAU DISAPPEARS.

It is now more than two weeks since Robert Grau, the vaudeville agent and brother of Maurice Grau, the impresario, walked out of his office at 1358 Broadway, leaving his overcoat hanging in its accustomed place. Nothing has been heard of his since, and neither his family or his business associates have the slightest idea what has become of him.

Grau was formerly a successful vaudeville agent in the days when Jo Paige Smith and he did team work in digging up feature acts and booking them over the Association time.

Since then he has suffered serious reverses and, the common impression to the contrary notwithstanding, was in financial straits. Lately he has suffered repeated disappointments in his business and it is the impression of many that these reverses preyed upon his mind.

The family (Grau, his wife and two children) lived until a few weeks ago at 72 East 82d street, but not long ago were compelled to go to less expensive quarters at 530 East 153d street.

Grau's worst misfortune was the unsuccessful tour of Adelina Patti in this country. At that time he was accounted a wealthy man and occupied a splendid home in New Rochelle.

NANCE O'NEILL WON'T PLAY.

McKee Rankin is willing, but Nance O'Neill won't. It is the final answer to William L. Lykens' efforts to secure the legitimate pair for vaudeville.

Whether the agent will arrange time for the actor alone is problematical. Miss O'Neill having been considered the stronger drawing card.

The above is the announcement of this week's bill at the Grand Opera House, Syracuse, N. Y. which appeared in the Syracuse papers last Sunday. The house is under the direction of Jules Delmar, of the Keith office. Mr. Delmar designed this advertisement as he has several other catchy publicity devices.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

Adele Ritchie (Reappearance), Fifth Avenue.
Odell and Kinley, Pastor's.
Maryin and Buckley Company, Pastor's.
William Norris, Orpheum.
Julia Sanderson, Keeney's.
Adele Luehman and Co., Gotham.

NEW ACTS OF THE WEEK

George Mozart.
Comedian.
19 Mins.; One (2); Two (13); Close in One (4).
Colonial

For his first American vaudeville appearance, which occured at the Colonial Theatre this week, George Mozart, an English comedian, gives a "one-man" melodrama, assuming all the characters without change of costume, depending for comedy in the main upon hats. Mr. Mozart first did this style of work some twelve years ago. About four years back John Birch, an American artist, first employed hats in a similar offering. Mr. Birch's act is almost identical with Mozart's. The dialogue may be somewhat different, and there may be a slight variation in characters, but the idea of both unquestionably had its origin in one source, and the prima-facie evidence gives Mr. Mozart the credit. To those who have not seen Birch Mr. Mozart will appeal as a clever and unique comedian. He gives a pure burlesque with a very light comedy touch, so light indeed that the effect is ofttimes lost through his own lack of seriousness. The Englishman has an unpleasant habit of winking at his audience, as though to emphasize the travesty of his creations. Mr. Mozart is an undoubted hit at the Colonial. The audience at the New Year's matinee insisted upon a double encore, prolonging his appearance to nineteen minutes. *Sime.*

Jos. Hart's Pantomime Co.
"Polly Pickle's Pets in Petland" (Musical).
26 Mins.; Full Stage (Special Setting).
Harlem Opera House.

Mr. Hart's latest act is a revised version of Ned Wayburn's "Kitty Town," which was purchased by Hart. The "Polly Pickle" piece retains all the former characters, and has in addition a "Teddy Bear," four chorus girls and new musical numbers. All the former animals are now more in evidence, the parrot particularly, which is so well played by William Fables, having had both its time and dialogue lengthened. David Abrahams is still the "cat" and Alfred Latel the "dog." The music is catchy and the closing "The Jack O'Lantern Man" is a prettily staged number, the girls wearing "Lantern" heads, while rows of others are lowered upon a darkened stage. Eulalie Young has replaced Gertie Carlisle. Miss Young looks well and sings fairly. The act will now please both old and young. For the children no better vaudeville entertainment could be given. *Sime.*

The Whitney Opera House in Detroit has no telephone on the premises. Detroit is a city in Michigan and the Whitney Opera House is a theatre.

Edwin Stevens and Company (1).
"An Evening With Dickens" (Character Impersonations).
24 Mins.; Full Stage.
Union Square.

Another of those Keith Siamese twins, the original being Bransby Williams, whose excellent Dickens character sketches were shown about the Percy G. Williams houses very recently. Now comes Mr. Stevens with an offering which, if not identical, at least shows enough of reproduced detail to stamp it as a plagiarism. Mr. Williams gave his offering as straight character studies; Mr. Stevens has surrounded his with a slight sketch structure. The text has been changed somewhat and one character not employed by Mr. Williams is used. It is Swiveller from "Bleak House" and in this Miss Marshall, who was with Mr. Stevens' former sketch, is employed as the Marchioness. It is in the character of Smallweed, the miser, that Mr. Stevens has most carefully copied the English artist. His every intonation mimics Williams' portrayal, even to the curious half-whistle that the latter used. Mr. Stevens wears "shorts" and changes facial makeup, wigs and coats in sight of the audience, leaving the stage only at the end of each impersonation. Mr. Stevens announces on the program that his characters are copied from the Cruikshank, Seymour and Browne prints, but credit is nowhere given Bransby Williams. *Rush.*

Volta.
Illusionist.
22 Mins.; 20 Mins.; Full Stage (Palace); Close in One (2).
Harlem Opera House.

Volta may object to be designated as an "illusionist." The program says he is an "electrical marvel." He has an electrical outfit upon the stage, allowing a current to run through and over his person; lights cigarettes with electricity while the paper of tobacco is held in his mouth; burns handkerchiefs from the soles of his shoes; welds two pieces of iron together in a jar of water, holding the other ends in his hands, and in reality seemingly "eats" the fluid. A "committee" from the audience is on the stage while this is going on and some comedy is derived from attempts to follow Volta's bidding. The announcer continually refers to "a practical electrician," and perhaps one could give a reasonable solution of Volta's performance. At times he has one hand continually in his trousers pocket, which may have some bearing on the result as shown. But trick or no, the all essential point is that Volta has a first-class act for vaudeville; it is mystifying and it is interesting, and at no time does the audience slacken up in its attention. *Sime.*

Grace Gardner reverses the fashion! When Grace Gardner appears at the Pavilion next summer with Louis Simon Miss Gardner will have several trunkfuls of American frocks "built" on this side. This idea of Miss Gardner's is a distinct departure from the average woman who hankers after the Parisian or London trademark on their wardrobe.

Harry Vokes and Margaret Daly Vokes.
"The Halfback Tavern."
21 Min.; Four (Exterior).
Keeney's.

It is about fourteen minutes after the new sketch of Harry Vokes and Margaret Daly Vokes opens that Mr. Vokes makes his entrance via a dog house set upon the stage. His appearance is delayed some ten minutes too long. Up to that moment, Miss Vokes occupies most of the time. This young woman has peculiar ideas of humor to which the audience must be adjusted. When a joke is told by herself she remarks "Think it over," which is an insinuation that there is a funny point somewhere. Again after Vokes is on, when both principals are at the opposite ends of a seesaw, Miss Vokes' pet saying is "That will help some." As a matter of fact, there are one or two "gags" between the two which do help, but it is Mr. Vokes individually who pulls the sketch out of the fire, securing for it on Wednesday evening four curtain calls. A dance by the four people concerned is the finish, assisting in this reward. There is a young girl in the act named Maud Dunn. She has two changes of costumes, besides the same number of songs, and does a neat little dance. Miss Dunn causes an eclipse over whatever brightness might radiate from Miss Vokes. The Dunn young woman is a sprightly young miss and ought to be heard from. Will Daly is the fourth member of the company and has an absolutely useless part. If Mr. Vokes will go over the act, come on earlier himself, revise the talk somewhat and eliminate that objectionable and nasty piece of business of discovering a "nickel" on the floor, which several burlesque companies this season have found to be beneath their standard of cleanliness, "The Halfback Tavern" will develop into a good laughing act, of value to himself and vaudeville. But Harry Vokes is necessary to the action all the time. *Sime.*

Bellong Brothers (2).
Trick Bicyclists and Acrobats.
12 Mins.; Full Stage.
Union Square.

Offering an unusual variety of routine work the pair make one of the most interesting and striking closing acts of this sort shown this long while. Feature tricks follow each other in rapid succession. One of the best is the backward somersault on the wheel shown a few weeks ago at the Twenty-third Street Theatre by John and Elouise Boller. The Bellongs make this their finish. Another startler is the balancing of an inverted bicycle on a full height perch with the climber doing a straight handstand on the pedals. One of the earlier feats that made 'em gasp was a double handstand on a pedestal, the understander seated upon a motionless ordinary. In the acrobatics the pair have a quantity of excellent hand-to-hand work and could open their performance in "one" with more of this. It compares favorably with the work of this sort done by the best of the acrobatic teams. The Bellongs have a thrill to the minute and should be in constant demand. *Rush.*

Marie Dressler.
"O! Mister Belasco" (Impersonations).
19 Mins.; Two (17); Close in One (2).
Colonial.

There is comedy even in the program announcement at the Colonial Theatre of Marie Dressler's return to vaudeville. The bill says "talk and noise by John L. Golden," and calls Miss Dressler's impersonations "a plaintive plea." For her imitations of Leslie Carter and Blanche Bates the large comedienne may take all credit, but for the "business" and bright lines the wreath must be handed to Mr. Golden. He is responsible for one of the best real, genuine bits of travesty that vaudeville has ever seen. Even Broadway, with its "burlesques" and "passing shows," never presented a keener satirical piece. "O! Mister Belasco" will not be enjoyed by its namesake. It "hits" off the vanities of the "independent" manager and his grievances; also his former and present stars. As Mrs. Carter in "Du Barry" Miss Dressler is one scream, and while she opened with this impersonation it would be placed much better as the closing effort. So many curtain calls were demanded that they were lost track of even after Miss Dressler sang "A Great Big Girl Like Me" to stop the clamor, which was at last done through a speech, strongly characteristic of Mister Belasco. *Sime.*

McKay and Cantwell.
Comedy, Songs and Dances.
18 Mins.; One.
Novelty.

After a few weeks out of town, George McKay and John Cantwell, a recent partnership, are at the Novelty in Brooklyn with material fitted into what should become a corking good comedy act. Both wear grotesque makeups, but secure laughs legitimately. The opening is a bit slow and would probably be bettered by the men coming on together, as Cantwell, who now appears first, seems nervous until his partner reaches the stage. There is a good song following the opening conversation, during which each does a rattling eccentric dance, suggesting Montgomery and Stone. A funny burlesque on the Fays closes, and this will secure big laughs wherever a "thought-transmission" act has previously played. The audience liked the couple immensely and said so through applause.

Joe Deming.
Songs.
9 Mins.; One.
Keeney's.

Joe Deming is said to be a product of the West. Perhaps Mr. Deming will explain how it is that he is using that portion of Clifton Crawford's monologue in which Mr. Crawford imitates different persons reciting "The Charge of the Light Brigade." After hearing Deming it is perfectly obvious that either he copies Crawford or Crawford has copied him. Mr. Deming sings "Must You," a selection of ancient vintage. The opening song of Deming's is something about "Staring you in the face." It is about the only new thing to this part of the country in his act. The singer has a good stage presence and with proper melodies might do a great deal better than is his lot in Brooklyn this week. *Sime.*

Clive.
"Magical Monologue."
14 Min.; Three (Interior).
Novelty.

Clive does not name his act, but it might be called a "magical monologue." He has played out of and about New York for some time. A few of the simpler tricks in magic are shown, Clive resorting mostly to palming, and does very well with it. With a bright line of talk and a pretty girl assistant Clive becomes an entertaining person.

Gaston and Green.
Songs and Dances.
14 Min.; Full Stage (Woodland).
Keeney's.

The first showing in the East of the new combination between Billy Gaston and Ethel Green takes place at Keeney's this week. There may be a name to the talking, singing and dancing act which they present, but the program makes no mention of it. There is some inconsequential talk at the opening, and several songs, closing with a dance by the couple. It is the evident intention from the dialogue to have "kid" characters. If so, Gaston should change his clothes accordingly. Miss Green wears a sweater and she should look at a photograph of herself in it. There is certainly something missing beneath, and its absence is unpleasantly plain. Gaston has the better singing voice, and "Lonesome Town," used for the dance, is the best musical number. If the couple can dance more they should. No encore was received, but the act was number two on the bill Wednesday night before a very cold audience. *Sime.*

OUT OF TOWN.

La Tierro.
"Danse De La Revenge."
"Parisian Widows" Co.
Trocadero, Chicago.

This latest dancing pantomime was given for the first time this week as a special feature with the "Parisian Widows." The story concerns the love of two bullfighters for a dancer, following quite closely that of "The Rose and the Dagger" as presented on this side by Rosario Guerrero. The act is thrilling. La Tierro is a graceful dancer and a clever pantomimist. Garcia and Dufoure as the rival lovers were expressive in action. The preciseness in stage technique deserves commendation. Every detail was perfect. The electrical effects were worked splendidly and the incidental music added considerable intensity to the thrills and sensation. The act is a novelty for burlesque. *Frank Wiesberg.*

Harry and Kate Jackson.
"Cupid's Voyage" (Comedy).
Jeffers' Theatre, Saginaw, Mich.

Harry and Kate Jackson produced a new scenic comedy sketch entitled "Cupid's Voyage" here this week. The story and characters are new, the dialogue bright and original. There are five distinct scenic effects. The act received a number of curtain calls and seems destined to be a big hit everywhere.

M. C. Goodman.

CIRCUS NEWS.

John Ringling sailed last Wednesday on the Oceanic for Europe on his annual quest for novelties. He was in town the week before Christmas and while here had a conference with W. W. Cole, at which Cole calmly informed him that the verbal agreement between the Ringlings and Barnum & Bailey ceased with the death of James A. Bailey. That although the terms of the understanding gave the Ringlings the Eastern territory for the coming season, Cole proposed to book Buffalo Bill in the East, but was perfectly willing to split this portion of the country with the Ringlings. John Ringling is alleged to have replied that if the restrictions had been removed from one party to the agreement they would necessarily cease to be binding on the other and that in future he would consider his attractions free lances.

Before Mr. Ringling returns from abroad, which will be in about six weeks, some important circus news may develop. John Ringling is looked upon as the coming head of the circus world. Last season the Ringling Bros.' shows are reported to have cleared $800,000. The Barnum circus cleaned up about $100,000. This poor showing, so shortly after the death of James A. Bailey, frightened the English stockholders literally out of their shoes. This was one reason why Mrs. Bailey went over to attend the stockholders' meeting.

While on the other side Mr. Ringling will probably meet Mrs. Bailey, Jos. T. McCaddon, her brother, who is now with her, and the English stockholders. An arrangement may be arrived at whereby the Ringlings will buy up the capital stock of the Barnum-Bailey shows, between $2,500,000 and $3,000,000, and place themselves as the sole arbiters of the circus business of the world.

The Barnum-Bailey corporation has a surplus of between $700,000 and $1,000,000. The Englishmen want this money. With the comparatively small margin of profit from last season the foreigners can not see the business sense of placing the show in another war with almost certain loss to follow. This is the point which Mr. Ringling will press. He will point out that his shows made money; that they will do it again, and that he has enough and can secure all the capital required to maintain a killing fight.

The Ringlings are worth from three to four millions, and John Ringling has the respect of his adversaries. Mr. Ringling is extremely friendly with Max C. Anderson, one of the managers of the New York Hippodrome. Anderson is a partner of Henry M. Ziegler, who is interested slightly in the Hagenbeck show. Mr. Ziegler sent out "Feasts and Furies" last season, losing a considerable sum of money, but he is anxious to be in the circus business and is a great believer in the financial profits to be derived. Any deal that John Ringling might make Messrs. Anderson and Ziegler would unquestionably like to be declared in on; Ziegler for the money and Anderson as a sort of protection to his New York Hippodrome. If Ringling secures the Barnum shows that would carry with it the lease of the Madison Square Garden, but the "Hip" would give another place for a circus entertainment in New York. In any event it is quite possible that the Hippodrome will yet have a full-fledged circus within its walls.

A new Lochinvar will have to be reckoned with in the future. It is none other than the firm of Thompson & Dundy, who are quietly making preparations to project themselves into the tent show business a year from the coming summer. Plans are already drawn for a sort of travelling Luna Park and Hippodrome combined, including all the electrical and other effects which have been regarded heretofore as impossible of transportation. Further details are necessarily lacking so far ahead. Thompson has served his apprenticeship in the circus world under such men as James A. Bailey, the Ringlings, etc., since a boy and has always promised to return to it. When he does it is safe to say that he will be "in the running."

Much has been said and written about the real reason for the retirement of George O. Starr from the position of managing director of the Barnum Show and replacing him with W. W. Cole. Discussing the matter the other day, one of the "know-alls" said:

"J. T. McCaddon, as everybody knows, is the brother of Mrs. James A. Bailey, who is the principal owner of the Barnum & Bailey interests. When McCaddon organized a circus on his own account to tour Europe, Starr, who was in charge of the Buffalo Bill show, followed up McCaddon relentlessly, using every weapon at his disposal to break him. That he succeeded is now history, and that McCaddon did not forget may be readily imagined. So that, at the death of James A. Bailey, McCaddon saw to it that Starr was dropped at the first opportunity.

Owing to the overwhelming disaster which befel him in Europe McCaddon could not even now appear as the real head of the Barnum & Bailey enterprises and W. W. Cole is acting for him. Cole is a wealthy man and had practically retired from active work. He is merely acting now in an advisory capacity and will never take to the road again.

The Wallace Show is still on the market. Ben Wallace has about thirty-three cars and would charge about $150,000 for the outfit. He is not nerved up to attempt the road again, and it is probable that unless a buyer comes along the layout may be disposed of at auction. Last season removed the wind from Wallace's sails.

It has been definitely settled that Buffalo Bill will never return to Europe with his show. The attraction has visited practically every available spot and has exhausted itself as a novelty there. Further than this, foreigners display no interest in the organization.

Walter K. Hill, New York representative for "The Billboard," retires from his position on Saturday night and will be succeeded by James Hoff, vice-president of the Billboard Company, who comes on from the home office in Cincinnati. Hill will travel in advance of the Buffalo Bill Wild West Show the coming summer.

Rumors are still afloat to the effect that "Tody" Hamilton has been corralled by the Ringlings, but this Hamilton denies. He says that he has served his time and does not propose to do any more travelling. He will not devote his entire time to any enterprise and will accept special commissions to prepare press matter for any attraction willing to pay his price. He does this simply to keep himself occupied.

There is considerable confusion and speculation as to the future of the circus business—at least the immediate future. Within the past year many changes have taken place. For instance, James A. Bailey is dead; W. W. Cole is back in harness once more; Ben Wallace wants to retire; the Ringlings have bought out the Forepaugh-Sells Show; Sells Brothers are out of the game; Walter Main and Cummings' Wild West doubled up last season and were an absolute frost, etc. These things have a tendency to change the entire circus map.

The Ringlings have permitted their option on the Hagenbeck show to expire. It had been proposed to consolidate the Ringling, Hagenbeck and Forepaugh-Sells shows into a holding corporation, each of them to be appraised and taken in at a fixed valuation. Each show was to come in free and clear of any indebtedness. When it came to a "showdown" the Ringlings wanted so much more for their outfit in valuation than they were willing to allow the Hagenbeck people that it was claimed the Ringlings would have a decided advantage over the others in the distribution of the earnings. John Havlin will become the active head of the Hagenbecks. Mr. Havlin is making preparations for the coming season and announces that no show in the world will be as complete in every detail as the new Hagenbeck show. Mr. Havlin also announces that a greater portion of the acts which will be introduced will be entirely new to the American circus-going public.

Mrs. James A. Bailey receives $125,000 a year from the Barnum & Bailey corporation for the use of the title to the show. This is exclusive of her stock interest in the Buffalo Bill and Barnum & Bailey organizations.

The billposters' association has had several pow-wows looking to the curtailing of their income from circuses by the use of banners from which they derive no revenue. They will probably refuse to assist the tent shows with their posting unless banners are tabooed.

Shows of the Week - - - By Rush

PASTOR'S.

Fourteen acts that ran something less than three hours and a half kept the average time below fifteen minutes and things moving more rapidly than usual. Monroe, Mack and Lawrence in Ned Monroe's farcical sketch "The Servant Girl Question" had 'em laughing from post to finish with just the style of boisterous comedy the Pastorites enjoy. The three are established favorites on Fourteenth street and the display of the names was followed by applause.

The Two Pucks do surprisingly well for a pair of juvenile dancers and singers, and their elders might take counsel from them as to dressing and stage deportment. The youngsters are well named and the suggestion of the cherubic in their agreeable round faces made friends instantly. A "tough" number at the end gave a good finish and the excellent singing and dancing of the pair made theirs an entertaining feature.

The Chadwick Trio in their new sketch "For Sale—Wiggins' Farm" were prime favorites. The sketch gives scope to the specialties of Ida May Chadwick and her father. The dialogue of the sketch is bright enough to carry itself. Miss Chadwick is one of the best young clog and eccentric dancers and the dancing finish let the pair off the stage to good applause.

Ascott and Eddie did nicely with their comedy act. Mr. Eddie was funny for the most part in his clowning, and his partner, beside serving as a sort of assistant, performed a graceful toe dance and helped out immensely by her attractive stage appearance and tasteful gown. A backflip in which the head was used instead of the hands was featured and won gasping applause.

Jeanne Ardell and her "Inky Dinks" follow the style employed by several other women using "pick" acts. The difference is that one of the boys plays a trombone rather poorly, while the other two beat drums. There was lots of noise and dancing action and it was unmistakably liked.

Nellie Revell told stories, of which several were old, but all gained laughs. Coogan and Bancroft did good straight roller skating and comedy falls and the Four Masons gave their schoolroom sketch unchanged.

Bouman Brothers displayed some new talk in their conversational act, the work of the blackface man being the strength of the offering.

Among the early acts were Mr. and Mrs. Buckley, a musical pair. False notes were frequent. Mrs. Buckley plays a "solophone." Either the instrument, the bow or Mrs. Buckley needs attention. Probably nothing worse is wrong than the need of some rosin on the bow. The dressing is neat throughout.

The Five Nightingales are not songbirds by long odds. Individually their voices may pass, but in the ensemble numbers they make of themselves a company of soloists, each following her own sweet will. The result is fearsome beyond description. A female baritone made such a show of labor of her singing that she served as the comedy feature of the act.

Reded and Hadley scored through the singing of Mae Hadley and a mechanical figure specialty by Charles Reded. The latter particularly won them a cordial reception. LaVine and Alma, Awmann, novelty acrobat, and Nye and Boylan were also on the bill.

CHERRY BLOSSOMS.

The women principals of Butler, Jacobs & Lowrie's "Cherry Blossoms" at the Dewey this week supply the entertainment, the men for the most part being employed in the subordinate business of filling in the gaps necessary for costume changes, which are extraordinarily frequent and elaborate—particularly elaborate.

In their desire to make the dressing ornate the women run very much to spangles. This was very well when the "shiners" were put on skillfully, but in several cases they were used without judgment. Lillie Walsh wore a pretty frock of black and white on which spangles were used with taste, but shortly after Cora White appeared in a cloak, pretty in itself, but made hideous by a thick covering of sparklers resembling Christmas tree contraptions in the violence of their coloring and brilliancy of sheen.

Both girls had agreeable voices and did well with their numbers, which were backed up by the well-dressed chorus, one of the best working organizations seen hereabouts in some weeks.

Tom Nolan made his role agreeable and John Perry in a tramp part got not a little amusement out of the opening piece "The Wrong Count Tobasco." His song "The City of Booze" was one of the hits of the piece. Joseph Bryson had an inconsequential part and Joseph Ward figured in the proceedings in the familiar sort of German dialect role. None of the men stood out prominent in the comedy, in which the whole offering is conspicuously lacking. making its appeal with the singing, dressing and chorus work.

Lillie Perry, who had been prominent in the earlier musical numbers, opened the olio with a soubrette singing act, made attractive by her good "coon" voice and pleasant stage presence. She wore spangles, too, thereby severely injuring the effect of a pretty gown trimmed with brocade. A furious dance incidental to "Bill Simmons" gave her an excellent finish.

Loro and Payne have some first-rate new ideas in their comedy acrobatic act. The straight man, wearing a bellboy's uniform, is a splendid ground tumbler, while the comedian, working in blackface, has a number of excellent feats that seem to be original with him. They have a new trick in which they start off stage close together and halfway do a "rollover" across the table.

Frank Ross has the usual Hebrew dialect act with a fair lot of parodies, several of which have been employed pretty generously, and Nolan and White made their sketch "Looking for a Record" amusing.

The Manhassett Comedy Four (Harry Shepell, Jos. Bryson, Joe Ward and Arthur Putnam) have little of originality to offer in quartet work. Some of their ideas are the same as used by the Orpheus Comedy Four. Putnam has an excellent bass voice and the singing numbers were enjoyable.

There are places where the talk approaches the danger line of suggestiveness, but in the average the show would be put down as a "clean" one.

FAMILY.

Twenty-three people are involved in an unusually heavy bill provided for Harlem's East Side during New Year's week. Ernest Hogan's "Twelve Blackbirds" (renamed "The Twelve Unbleached Americans") hold forth as headliners. The sketch which gives the structure for their clowning, called "A Colored Picnic," remains unchanged, the feature being the dancing of one of the girls, the comedy of the "Mammy" and the ensemble singing. For Family Theatre purposes the "roughhouse" finish is perhaps effective, but discriminating audiences would hardly be inclined to find amusement in it. The dressing, particularly of the girls, is as untidy as ever.

The Alabama Comedy Four, another colored troupe, opened the show. They show wisdom in subordinating the comedy to the excellent singing. The four men have splendid voices—just such round, full tones as are perfectly adapted to the singing of Southern melodies—and the boys would do well to use as many plantation songs as possible in their program. Some one also should draw them gently aside and instruct them in the dressing department. Such information, for example, as the fact that the four-in-hand tie is not an accepted adjunct of the Tuxedo coat might be of value.

Hallen and Hayes get away fairly with a dancing, singing and conversation act. The straight man has the right idea of dressing and does a splendid dance at the finish, but his manner during the dialogue is a bit crude.

Mr. and Mrs. John H. Cossar have an entertaining comedy sketch called "Our Honeymoon," used, so the program says, by arrangement with John C. Rice and Sally Cohen. The opening drags a bit and the conversation of the woman through the telephone is needlessly extended. When the preliminaries of the plot have been explained, however, the action moves forward rapidly and to the accompaniment of solid laughs. Mr. Cossar as the sporty husband handles his end of the complications with not a little skill, while his wife as the bride makes something more than a mere feeder of her quiet part. Both are clever enough to secure laughs without resorting to noise or horseplay.

Rentfrow and Jansen's sketch "The Second Mr. Fiddle" contains a rather wild farce idea and makes its chief appeal to the upper part of the house. In the absence of singing and dancing and any perceptible plot to sustain interest the sketch rather bores, although the man of the combination shows promise as a comedian and were he provided with a proper vehicle might rise above an average rating.

Marie Russell works in a variation on the everlasting illustrated song act, singing her first number in a drawing room setting arranged appropriately for the number "Sitting in the Chimney Corner." The spotlight is used here to good effect. The other numbers were delivered in the orthodox fashion.

Luigi Stoppani, a clarinet player with Gennaro's band, was stricken with heart disease while playing at the Harlem Opera House Sunday night and fainted. Sig. Gennaro caught up the instrument and finished the solo.

UNION SQUARE.

There are the usual short overtures by the orchestra during the Keith bill this week to fill in dismal pauses while the stage is set. It seems difficult for the Fourteenth street house to get a proper arrangement of acts working or closing in "one" long enough to give the stage hands time to complete the settings.

LaMaze Brothers were shifted out of town at the last minute, and although they were billed, Rae and Benedetto filled their place. Edwin Stevens and company (New Acts) is another to duplicate an offering successfully shown at opposition houses. Bellong Brothers, bicycle and acrobatic act, are also under New Acts.

George Evans is in his fourth week here. For the regular patrons of the establishment his talk must be a trifle tiresome at times, although at the beginning he is using a certain amount of new talk touching upon racetrack victims and "suckers" in general. Toward the end, however, he goes back to the old monologue. It was apparent, however, that the extended engagement has been something of a success, for the audience was loth to let the blackface comedian go.

Mansfield and Wilbur were excellently placed and proved an entertaining number in "61 Prospect Street." The late George B. Emerick, who wrote the comedy playlet, skillfully surmounted the difficulty of having two characters played by the same person, and Caryl Wilbur manages his quick changes with cleverness. Such frequent changes, with the gaps left to be entertainingly occupied, is a rather dangerous arrangement for vaudeville sketches, but the pair get away with it very well.

Sidney Deane and company, with the singing sketch "A Christmas on Blackwell's Island," pleased the audience sufficiently to make possible a fortunate solo in one for Mr. Deane. Why it should be a solo is not plain when the trio numbers are so agreeably done. George Rolland has a splendid comedy method and the prophecy that he will be working at the head of his own act at no distant date seems a safe one.

Mathews and Ashley scored with their burlesque "dope" dream phantasies and parodies in "A Smash-up in Chinatown." This pair have worked pretty steadily for some time and the special drop is beginning to show signs of wear.

Gorman and West were better in their singing numbers. Some of the comedy was worth the laughs it got, but much more of it was a bit passé both in matter and theme. The close in one gave opportunity for a good duet and an easy dance that made a good impression.

Rae and Benedetto in a ladder act work rapidly and the contortion of the straight man gave variety to the routine. Mlle. Nadji made a pretty picture, but some of her feats involved her in ungraceful postures.

Nessen, Hunter and Nessen, club jugglers; Tyson and Brown, comedy roller skaters; the Musical Reeds and Arthur Fisher were the others.

Bonita in "Wine, Woman and Song" is working in whiteface this week during her olio specialty for the first time in six years.

Shows of the Week - - - By Sime

KNICKERBOCKERS.

While the dressing of the "Knickerbockers" gives an exceedingly high average to the show as a whole, there are spots where it sags. The first part, called "The Arrival of of Prince Hadji"; the book and lyrics written by E. Tracy Sweet and the music by Louis Doll, the show's musical director, has several of the comedians miscast. "Lonesome Luke's Luck" is the burlesque written by William C. Cushman and Mr. Doll composed the music for this also, excepting an interpolated song in each piece.

Whether it is because Mr. Cushman wrote his own "Happy Hooligan" part in the burlesque that he is so infinitely better than in the opening as a Hebrew cannot be judged. William G. Clark takes a part in both plays. The first is injured by the misplacing of the characters; in the second some poorly conceived business does it. Throwing mush into the face of a man impersonating a baby in a small bed is not humor; it is not even near humor, nor is the sight of a man in that position funny. It is "slapstick" of the worst kind. Ben Neff plays well in blackface, but Jack Jennings and Robert Jewell barely pass through in their parts.

There are fourteen girls in the chorus, nearly all good looking, and there are four comely female principals, besides Louise Willis, who does a neat toe dance in the first part.

Clyde Darrow is the leader, posing as "The Diver," making a very pretty picture. Fannie Wood and Louise St. Clair sail through the pieces in lively style, Miss Wood having a catchy "coon" number.

The costumes worn by the women excel anything that have been shown this season, both in quantity and quality. The music is not of the hand-organ variety, no "popular" numbers being in use, the selections having been written solely for this production and restricted.

"The ½ x ½ Sextet," a novel bit of dressing in which the girls wear capes on their left sides and upon turning around show pink fleshings on the other, made a big hit. It has been copyrighted by Mr. Robie, who makes an announcement to that effect on the program.

"Why Girls Leave Home," by "That Quintet," is another funny bit of burlesque. The finales of both pieces are well arranged, but the opening of the second part commences in the same set used by the Peschkoff Troupe of dancers, who close the olio. This part of the entertainment contains four acts.

The Peschkoffs are well liked with their whirlwind dancing, and Jennings and Jewell, "Dutch" comedians who open, sesure plenty of laughs, but need more modern parodies.

The Great Christy, assisted by Louise Willis, does some good juggling and has several new comedy tricks. Mr. Christy talks too much during the act. It would be better to play it in pantomime.

Elliott and Neff in a conversation seemed to please the house, Neff appearing in whiteface. The talk is not altogether new.

It is going to require a great big burlesque production to take away the palm from Mr. Robie for the most ambitious offering of the season.

COLONIAL.

There are plenty of laughs in the Colonial bill this week. At the opening of the show when Mlle. Emmy's animals are on the stage the risibles are started, continuing almost to the close. The "almost" is Victor Occellier, a baritone, who with Marie Dressler and George Mozart is under New Acts.

Bobby North appears early. Mr. North has a good voice for his Hebrew monologue act. Another commendable point about this comedian is that he is trying to be different, and he is different in material, but withal making a fatal mistake. The talk is given solid; then follows a long parodied medley of operatic airs. Through this medley the talk can not be divided into sections, but it should, even though at the expense of the singing number. Parodies on popular selections could be substituted and probably gain more in applause. And Mr. North should not overlook his voice; it is the best part of his act and far superior to the dialect, which might stand training.

"Three of a Kind," the condensed version of "Incog," in which an English company, including Ethel Arden and George Abel, appeared last week at Hammerstein's, is at the Colonial with three minutes taken off the running time. Where those missing minutes were clipped from could not be located.

Henry Lee closed the first part with impersonations, having added two notables, William Jennings Bryan and Hon. Joseph Cannon. Mr. Lee's discourse preceding his actual act, and during it, has not been altered. Tom Nawn and company also appeared in "A Touch of Nature," that old but "sure-fire" laugh compeller.

Jewell's Electric Manikin Theatre closed the performance proper, the pictures following. Mr. Jewell is a genuine artist, not alone in his work, but of vaudeville. He has a good act; one of the most novel in the varieties. The manikins are dexterously worked, and the offering never fails of pleasing, but no advantage is taken of this.

Something new is always found in it upon a return engagement. This time it is "The Six Little Wives" number from "San Toy," with the original music. It is prettily laid out, the whole lot being at first a composite figure from which each one separates.

The fox terriers of Mlle. Emmy's are a lot of nice little well-trained animals. They go through their tricks with a precision that is pleasant to observe.

Two of this week's numbers, Miss Dressler and Mr. Mozart, are retained for the second week.

The Crystal Theatre Company has been incorporated by George P. Kerl, John J. Grote, E. Collamore, Walter Canfield and George Canfield. The capital stock is $25,000 and it will conduct vaudeville shows in Cincinnati.

The company has secured the Robinson Opera House for the unexpired term of the lease of L. Forepaugh Fish and George Fish.

Rose Lawson, of the Lawson Sisters, was married in Boston, December 24, to Eddie Wood.

HARLEM OPERA HOUSE.

There is "Vaudeville" with a big capital "V" at the Harlem Opera House this week. The bill includes several kinds and styles of entertainment. If the quality can be continued weekly with the same good judgment the future path for this house will be a pleasant one.

The two new acts (Volta and "Polly Pickle's Pets in Petland") have enough novelty, but Bessie Wynn is also new to Harlem's variety patrons. Miss Wynn still continues her solid hit, and has placed a new selection in her repertoire, evidencing that she intends to be strictly up to date at all times.

Smirl and Kessner drew a good share of applause in "The Bell Boy and the Waiting Maid." Mr. Smirl's acrobatics caught the admiration, and Miss Kessner plays so cheerfully that she ingratiates herself upon the audience, whether or no. So far as the women were concerned, Miss Kessner had them at once with her brown dress. There is no handsomer one of any shade in vaudeville, and as fashionable a hat would further set it off.

Grant and Hoag gave Mr. Grant's monologue. Miss Hoag was on the stage at times, and she wears a nice white dress with a white nuff. Mr. Grant recited on New Year's night a little piece of something ending with "wish you a Merry Christmas and a Happy New Year." According to the orchestra leader who had his violin by the neck at the time, Mr. Grant "put it in" for that performance only. As a "you must applaud" it had "patriotic" stuff "skinned a mile."

"Her Last Rehearsal," with Lewis McCord and company, on the same stage where Mr. McCord first played the piece at a benefit some years ago, greatly amused the audience. This "bare stage" act seems not to lose its value, although that depends upon the players. McCord is giving the same excellent performance of an irritable stage manager.

The Kauffman Troupe of bicyclists closed the show with their pretty riding, while Adams and Mack opened it with burlesque magic. The comedian is growing somewhat better. He has plenty of room. One improvement might be to work as a clown. At least it would remove the hideous makeup he now affects. Mr. Adams continues to talk unnecessarily.

Avery and Hart, a colored team, appeared shortly before the pictures. It was one error in the bill.

ANOTHER HOUSE RUMORED FOR WASHINGTON.

Washington, D. C., Jan. 4.

It is rumored that there will be a change of policy in the Majestic Theatre, now under the management of the Lafayette Amusement Company (Stair & Havlin). It is said the present offerings have not attracted a profitable patronage and it is promised that vaudeville will be given a test. A New York syndicate is backing the venture.

Al C. Mosier, a trick bicycle rider whose home was in Detroit, died at Speer's Hospital, Dayton, Ky., this week, after an illness of four weeks. He leaves a widow and a three-year-old son.

KEENEY'S.

Frank Keeney must have designs upon the youngsters of Brooklyn. Possibly he is in need of talent for his "amateur" nights and is attempting to create a craze for dancing. At any rate, this week on the bill there are five acts in which dancing occurs. Rooney and Bent and Carlin and Otto followed each other in the order named. The latter team had their good dance steps all thrown away through those of Pat Rooney's being seen by the audience first.

"The Busy Bell Boy," which is the title covering Mr. Rooney and Marion Bent, won the Keeney audience out, although it seemed at one time that only dynamite could move it. Rooney's comedy and dancing, with Miss Bent's pretty looks and dresses, carried the day. She is rapidly becoming a first-grade dancer and will soon be in the Rooney class for quickness with the feet. Miss Bent sang the chorus of "Sweet Marie Snow," another new departure for the young woman, and she did full justice to the number.

The finish of Carlin and Otto's was somewhat affected by their position, but the parodies and comedy satisfied the house, even though the frapped crowd did not understand dancing. The boys have a parody on "The Man in the Moon" which is risky, although funny, and another good one on "Bill Simmons."

There is some good comedy in the three-ball juggling of Paul Le Croix, and the juggling itself is in the same class. When he attempts four both the work and talk fall off. There is no need for either. Particularly should Mr. Le Croix avoid that hard, mechanical manner of speaking stereotyped lines. He is improving so rapidly as a comedian that all superfluous dialogue should be dropped. One humorous point about his act is that one can never tell whether Le Croix really "misses" or is burlesquing. Whichever it is it is a good idea and should be kept up. The "bounding hats" is quite the funniest thing in hat juggling. Laughs are drawn immediately and it would probably help did Le Croix "bound" a hat every few moments during his other work until he reached that part of his offering. It gave him three curtain calls after his finish, which is too abrupt and should not occur in the centre of the stage.

The Carson Brothers opened the show with hand balancing, posing first. As they dress in white and are enclosed in a black background the acrobatic work would give the "statue" effect without the postures, which might incline some to believe they think well of their physical proportions. It is a neat, clean opening act, but won't grow "big" without more tricks.

"A Gymnast's Parlor Amusement" is the sketch title for the contortions of the Pantzer Trio, with a toe dance by the girl, besides a "music box" imitation by the woman at the piano. The man is a remarkable contortionist; also the girl, and the disguise under which the act is presented makes it almost a novelty in houses where it has not been previously seen.

Harry Vokes and Margaret Daly Vokes, Gaston and Green and Joe Deming (who replaced "The County Choir") are under New Acts.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

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Mr. Paul Burns with Al Wood's great show, "Nellie, the Beautiful Cloak Model," at the West End Theatre the past week, has had to respond to eight and ten encores with that very catchy little song, entitled "I'd Like to Know Your Address and Your Name."

Mr. Claud Thardo, Brooklyn's favorite, predicts that "I'd Like to Know Your Address and Your Name" will be sung by everybody in that city of churches within the next thirty days. He says the tune is so catchy that one can't help puckering up his mouth and whistling or singing it all the time.

Miss Mildred Kenfield reports success with "Somewhere" and "Just One Word of Consolation" and "A Little Child Shall Lead Them."

James Quigley, the Boston tenor, says that "Somewhere" is the biggest ballad hit Boston has had in years.

Garry Owen and Company are making a big hit with "I Know a Girl Like You."

SUMMER PARKS

As intimated before, Floyd Thompson is out of the new Point of Pines Park enterprise and the resort is going ahead with its preparations for opening the coming summer. The Point of Pines Attraction Co. is owned by a group of Boston capitalists financially able to carry the deal through to completion and proper operation. The place was designed by Copeland & Dole and is being erected by the Aldrich & Shea Construction Co. There are in place three thousand feet of board walk on the ocean front, a good hotel and numerous other buildings. Boat and steam cars will run direct to the grounds, which is located adjacent to Revere Beach, just outside of Boston.

The New York Vaudeville Contracting Company this week signed contracts with T. M. Harton, president of the Athletic Park Company, to supply vaudeville and circus features for Luna Park, Buffalo, the coming season. "Luna" is the renamed Athletic Park.

Ralph Johnson has brought suit through his lawyer, Gus Dreyer, against Ingersoll & Hopkins for $400 salary alleged to be due him on a week for which he was cancelled by the park managers. Mr. Hopkins claims that he notified H. B. Marinelli, Johnson's agent, fully a fortnight in advance of the date of his firm's intention to cancel and that he was within his contract right.

A new summer resort in Providence, R. I., will be opened to the public the coming spring. It is located two miles from Crescent Park and will contain about thirty acres of attractions calculated to separate the Rhode Island public from its small change.

Idora Park at Youngstown, Pa., booking in conjunction with the Cascade at New Castle (both the property of the Pennsylvania & Mahoney Valley Railway), will have a new vaudeville house the coming season. Its estimated cost is $50,000, together with other improvements.

The Wolverine Park Company, of Jackson, Mich., a $100,000 corporation, has purchased land at Vandercook's Lake, three miles from Jackson, and will build an electric park to be completed by next summer.

As a reward for his successful management last summer of Glen Haven Park, Rochester, the Rochester Street Railroad has given its general manager, B. E. Wilson, a vacation trip in Europe, paying all his expenses. The railroad people have been convinced that vaudeville is a good investment and next season will have a variety theatre in their other resort, "Sea Breeze."

Olympic Park, McKeesport, Pa., formerly under the management of Harris & Son, of Pittsburg, has been taken over and will be operated this summer by the local trolley line. Frank Melville will book for the resort.

A new and most sumptuous park is to be built in Kansas City by next summer. It is not of mushroom growth. All the plans, location and attractions have been decided upon. The park will consist of twenty-nine acres on the South Side.

The project for a new park between Newark and Elizabeth, which was to have been launched under the chaperonage of Melville & Schultheizer has been abandoned.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Variety's Credential Cards to Correspondents for 1907 are now out, and only those for the coming year should be recognized.

No correspondent without one is authorized to represent Variety.

CHICAGO

CHICAGO, ILL.
By FRANK WIESBERG.

VARIETY'S Chicago Office,
79 S. Clark St.,

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—Anna Eva Fay's performance takes up much time. The majority of the audience regarded Mrs. Fay and her performances as curiosities. She proved a drawing card. Junie McCree and company in "The Man From Denver" repeated their previous success. Rice and Cady in "Playing the Ponies" have a good line of German dialect talk, a departure from the familiar brand. About the best things in "My Busy Day," presented by Nellie Beaumont and company, are the two songs of Miss Beaumont. The theme is rather conventional and the lines not humorous. The Salvaggis, Parisian dancers, and the Aribos in novel acrobatics proved entertaining. Wilson Brothers have about the same dialect conversational act seen recently. Johnny Johns has a number of good stories and delivered them in a pleasing manner. Blossom Robinson sang songs which were appreciated. Lindsay's dogs and monkeys, Nobiette and Marshall and Beahan Sisters complete the bill.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—The list is made up of Sisters Cameras, McMahon's "Minstrel Maids," James Thornton, Norton and Nicholson, Waterbury Brothers and Tenny, McMahon and Chappelle, Flood Brothers and company, Connolly and Klein, Bert and Bertha Grant, Espe Brothers, Loa and Fay Durbyelle and Thompson Sisters.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—The bill contains Walter Jones and Mabel Hite in their farewell joint appearance; Clifton Crawford, Carter DeHaven and Flora Parker, Nat Haines, Allen Shaw, O'Kobe Jap Troupe, Two Cartwells, Howard and Rutherford, La Gette, Davis and Davis and the Hirschorns.

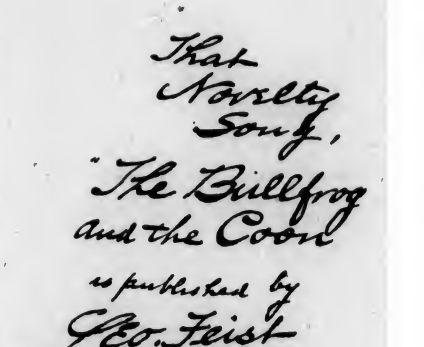
STAR (Jas. L. Lederer, mgr. Monday rehearsal 11).—Business continues large and the holiday bill is unusually attractive.

SID J. EUSON'S (Sid J. Euson, mgr.).—The temerity of the producer, who without the slightest comprehensible reason or excuse has undauntedly plastered together threadbare and vapid elements to serve as a first part for "The Greater New York Stars," is to be deplored. Any inexperienced novice who has any idea at all of burlesque could have accomplished more materially. Aside from the incongruous substance and gloom pervading atmosphere, "A Romantic Marriage" is so crudely constructed that the principals are frequently in a quandary as to its forthcomings. The setting is pretty. The burlesque "A Swell Set in Paris" contains an abundance of unpalatable dialogue, devoid of humor but hastened with plenty of speed, apparently for the purpose of concealing the defects. The weakness was obvious, however. Relief came alternately with a musical number or so brought on by Maryland Tyson, who is by far the redeeming feature and the radiant spot in the show. Miss Tyson has not much voice, but possesses charm, pleasant manner, good looks and is full of animation. Chas. Ransom labored in an Irish part. He was funny at times and would have made a better showing with agreeable material. Lloyd Hoey looked manly in "straight," and Harry Hume did well as an eccentric "kid," considering his unfamiliarity with the character. Billy Busch was made up to represent an undertaker and in appearance resembled Hal Godfrey in "A Very Bad Boy." Arthur Buch was funny in the eccentric acrobatic business. Dora De Vere, always with a dagger, added melodrama without thrills to the tragic proceedings. Virginia Tyson has little to do. She displayed a "figger." Florence Stockwell has a fairly good voice and should be heard more. The ensembles are far between. A pony ballet composed of six girls do some good dancing. Nothing could induce the girls to smile. The costuming has not been looked after with care or judgment. The olio is opened by Hume, Cain and Hoey in a neat "straight" singing act. The voices are agreeable and harmonize. Buch Brothers in comedy acrobatics on a bounding net show a number of good tricks. Some of the talk could be eliminated. The act has merit. The Busch-De Vere Trio have a musical act with stereopticon views, illustrating scenes from the songs. The cornet and violin selections are good. The act could be made even more novel. It was a hit. Maryland Tyson, assisted by seven "pony" girls, presents a singing and dancing specialty. Her dress may be too short but it exposes two well-shaped ankles.

FOLLY (John A. Fennessy, mgr.).—The "Rialto Rounders" show is highly recommended to dispel ailments of melancholy. It will arouse and tickle the most dejected. There is evident outlay of more expense than many other shows that have played here this season, and the best part of it is that it has been placed to good advantage. The opening piece, "A Day at Niagara Falls," starts with spectacular electrical effects and the jinglingest kind of music heard in burlesque in a long time. The burlesque is called "A Day at the Races," a sequel to the first part. The story is not connecting and neither does it convey a thread of a plot if there is one, but the conglomeration of racetrack episodes are vividly reproduced in mimic style. The result is amusing and even exciting at times. Abe Leavitt acquitted himself acceptably in a "legit" part which is better than his "Dutch," and J. Roscoe was the traditional Mexican with an eye for vengeance. F. Girard played the "bunco steerer" satisfactorily. M. Milo kept himself busy whenever his cue called him. Lizzet Howe has the "heavy" role, both in character and weight. She figured prominently. Anna Meek is the prettiest girl in the show. She has a good form but not much voice. Blanche Martin is a tall blonde who is credited with spontaneity and "dash." The chorus boasts a good number of prepossessing girls. They wear silk stockings and some striking costumes. The number following the "rain" effect is especially well arranged and handsomely dressed. "Idaho" is introduced in a manner that would cause the publisher of it to sit up and take notice. The Mexican costumes dazzled resplendently. Carney and Wagner show various styles of dancing and were liberally applauded. Living pictures showed a number of girls in graceful posing, but it remained for the "nude" union outfit to impress the gallery. Martin and Meek, "sister act," appear in stunning red dresses. Both are built for strenuous dancing but are not adept in that line and the offering consists of two songs and some vivacity. The Bison City Quartet can claim good voices. It is one of the best "straight" singing quartets heard in a long time. The show in its entirety is snappy, bright and refreshing. With the exception of some "wiggling" the performance is perfectly free from suggestiveness.

TROCADERO (I. M. Weingarden, mgr.).—The "Parisian Widows" production has undergone many changes since the arrival of Ed F. Rush, who personally superintend the rehearsals of the company and engaged a number of new principals, and three olio acts to replace Smith and McGloin and Darling and Reynolds, who left the company. The show is much improved and will rank with the best. The additions are the Savoy Quartet, Annette Wiltsie and the "Danse De La Revenge" (New Acts).

NOTES.—The "High Flyers" Burlesque Company, which met with reverses in a fire in a Kansas town recently, attracted the attention of James Hyde, whose "Blue Ribbon Girls" played in Kansas City at the time. Mr. Hyde immediately secured transportation for the stranded organization to St. Louis, paid the hotel bills and generously contributed a sufficient amount for the return of the members to New York. As printed in Variety, the company lost everything in the fire and was almost destitute when it arrived in Kansas City.—Lew Adams joined the "Fay Foster" company at Providence last week.—Sam Green, of Lewis and Green, has been granted a divorce from Florence Green, through Adolph Marks.—McGloin and Smith and Darling and Reynolds left the "Parisian Widows" Saturday.—James Smith and Claudie Halpin, of the "Parisian Widows," were married at the Richmond Hotel this week.—Leavenworth, Kan., will have a new vaudeville theatre next season. The site selected adjoins the First National Bank building and the structure will be built of red vitrified brick and steel, making it modern and perfect in every appointment.—Allan Shaw and Chas. J. Carter have completed arrangements to take on tour of the world a stupendous magical show of their own. They are now preparing to entertain the inhabitants of Australia, Japan, China and India, the first countries they will visit. They expect to start out about May 1 and will be gone a year.—Jim Mack, property man with Hyde's "Blue Ribbon Girls" and a farmer during the vacation period, has been collecting cigar coupons with the anticipation that some day he would have the required number to entitle him to a pair of rubber boots, offered as one of the premiums. He has been talking about the boots constantly ever since the season opened until last week when the World's Comedy Four presented him with a pair. He is now saving for a plow.—The vaudeville agents will give a minstrel show at Hyde's Park Theatre in January. The program as originally planned will be composed of agents and managers only who will endeavor to satirize the stereotyped minstrel first part and olio with improvised jokes and stories heard by them in vaudeville. J. J. Murdock will be the interlocutor. Martin Beck is billed to recite "The Chauffeur's Dream," while C. E. Bray and F. M. Barnes will clinch in a wrestling bout. Harry Armstrong and Adolph Meyers will engage in a featherweight boxing exhibition, finishing with a postering act. Chris. O. Brown and Eddie Sawyer in a trapeze act; Bob Fargo and W. F. Henderson, operatic selections; J. A. Sternad, 'cello solos and imitations; Arthur Fabish and company in a sketch "The War in the West"; E. F. Carruthers, E. P. Churchill, Ed C. Hayman, J. A. Sternad, Walter Keefe and Frank Buck, assisted by the chorus of stenographers in an absurdity entitled "Glimpses of Vandeville," in which John F. McGrail will introduce buck and wing dancing. It is said that A. Sigfried will be asked to give his impersonations and John Nash of Detroit piloted over to render a few Scotch songs. The censor committee will probably consist of Nat Haines, Ben Welch, Rice and Cady, Jack Gardner, Ned Nye, Roger Imhof, Walter C. Kelly, Chas. Robinson, Hal Godfrey, Wilfred Clarke, Felix and Barry, Sheppard Camp, McWalters and Tyson, Tim McMahon, Pat Reilly, Collins and Hart, Chas. F. Semon, Andy Lewis, Chas. J. Burkhardt, Dan Burke, Cliff Gordon, Cameron and Flanagan, Junie McCree, Al Reeves, Ed F. Rush, Fred Niblo, James J. Morton, Eckhoff and Gordon, Al H. Weston, the Elinore Sisters, and Mr. and Mrs. John T. Powers.—Manager Sodini of the International Theatre, Moline, Ill., will have a new theatre in September. The house calls for a seating capacity of 1,200.—Pat White has signed a three years contract with the Sparrow Amusement Company of Montreal, to be featured in one of the company's pieces next season. Mr. White will be financially interested in the show.—The plans for the new theatre which M. Strauss is building at Des Moines, Ia., are completed. The theatre will cost $80,000, exclusive of the fixtures, and will seat 1,500 persons comfortably. It will have two balconies and a large stage. Work will begin early in the spring and its opening date has been set for September.—Manager Cannon of Milwaukee and Frank Rose of the Idea Theatre, Grand Rapids, will establish a circuit of five-cent electric theatres in a number of Michigan towns where the moving pictures entertainment is unknown and likely to become popular.—The three vaudeville companies sent over the one-night stand circuit of Morris & Douglas in the Northwest by Lang & Barbour, the Chicago agents, met with disappointment and much inconvenience when they reached Winnipeg. The backer of the scheme withdrew at the final moments and left the organization at the mercy of Messrs. Morris and Douglas, who promptly paid their hotel bills and arranged with Lang & Barbour to send all the people to the Coast, where they will finish up the time on other circuits.—The first and only theatre at Holland, Mich., will be built by M. Beukemi in the spring.—The American Amusement Company, of Lndlow, Ky., has incorporated with a capital stock of $5,000. J. J. Weaver and Lena Coursey are mentioned as the incorporators.—Washburn and Austin, with the "New London Gaiety Girls" will invade vaudeville for the forthcoming summer and next season.—Harry H. Hoyt sold the Bijou Theatre, Anderson, Ind., to J. I. Schimer, who will run it with ten-cent vaudeville.—The Savoy Comedy Four and Annette Wiltsie have been added to the olio of the "Parisian Widows."—The "New London Gaiety Girls" played to $5,270.35 at the Folly last week. This is said to be the largest receipts in the history of burlesque in Chicago. There was no special attraction with the show to swell the box office record.—A three sheet of "The Jersey Lillies" occupies a prominent place in front of a cheap free concert hall on West Madison street. The name has not been stripped.—When Ed F. Rush, the producing member of the firm of Weber & Rush, came to Chicago last week it was for the purpose of strengthening the "Parisian Widows," and his persistent endeavor to embellish it with features gives credence to the belief that he is a believer in novelty. Mr. Rush has shown sound judgment in the many changes



Cobb's Corner

JANUARY 5, 1907.

No. 45. A Weekly Word with WILL the Wordwright.

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and augmentations in the show, which is now one of the most complete and meritorious seen here. In addition to attending to the details of the burlesque, Mr. Rush was busily engaged preparing the new sensational novelty "Danse De La Revenge," and a dramatic sketch for Snitz Moore entitled "The Motto on the Wall," which will have its premier at the Trocadero Friday. The Selig-Polyscope Co., of this city, is manufacturing a novel film specially conceived by Mr. Rush to be used in the burlesque. The moving pictures will show the company in the characters of prominent actors and managers, and material has been written around their manoeuvres by Mr. Rush, who has spared neither expense nor energy in accomplishing the desired results.

PHILADELPHIA, PA.
By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9).—Even with three new offerings among the headline acts this week's bill falls below the average. Mr. and Mrs. Gardner Crane are favorites here. They showed their new protean sketch "Everybody's Up" for the first time. The principals make several changes which, while accomplished with fair speed, are not difficult enough to excite much more than passing notice. More than one of the characters assumed by each are fearfully overdrawn. As is the case in the majority of protean sketches, there is a supposed crime connected with the story which is void of either comedy or pathos. Louis Francis introduces the act with an explanation of the characters, which is needless. There is no trouble to identify any of them. Tom Edwards has the advantage of appearing here before Prince and made a hit with the local audience with his clever ventriloquial feats. His style is new here and his strong closing feature, in which he uses an infant doll, carried him through in good shape. Eugene Joly, a cornetist from the Paris Hippodrome, was new and met with slight recognition. He has selected a difficult sphere for success on this side, and while he is a clever instrumentalist he will not enlist more than mild interest. Eleanor Darel was another newcomer. She is a vocalist with a light voice of fair quality, but without magnetism, and she barely passed through. She is from the West. The Baggesens are labelled "special importation." The man gained reputation years ago as a contortionist, calling himself the "Human Corkscrew." He has given up twisting, and with his wife offers a burlesque juggling act; also been seen here, although not for some years. The act met with fair success. Ziska and King, who have a burlesque magic, were on early in the bill and "crabbed" the Baggesens' dish-breaking stunt on Monday, but it was cut out after the first performance. They managed to please without it. James J. Morton had two new neckties —Christmas presents—and about the same bundle of junk with him for his return engagement and made a hit—with the junk. Tom Moore again pleased with his coon shouting. Houdini is in his third and last week and was down for all sorts of tricks for the week. He scored his usual big hit. The Three Madcaps opened the bill. Maybe that's why they were mad. Connor and Raymond with dances were new. The latter was formerly with Willie Hart. A novelty in the musical line was offered by the La Belle Trio. Ed Estus repeated his balancing feats and there were some new pictures to close.

BIJOU (W. V. Jennings, mgr.).—Approaching almost the lines of musical farce is the entertainment offered by the "Dreamland Burlesquers," who had their first Eastern showing. Dave Marion, a comedian and author, is responsible for the book, lyrics and music of "Roseland," which is styled a musical play in two acts. There is plenty of dialogue and business that is familiar to burlesque, but the most of that used throughout the two parts is new and satisfactory. It seems strange to find a chorus which has none of the popular songs of the day as numbers. Not until Harry Fox and the Melnotte Sisters appear in their specialty in the olio is one of the much-abused song hits uncovered and then Fox announces "My Last Farewell" as a "new" coon song. This trio do it so well, however, that they might be excused. The sixteen girls are unusually well matched as to size and there are no heavyweights. They have several nice costume changes and do not strip to tights during the show, pantalettes being the closest approach. Marion has applied several pleasing musical numbers and the company handles them with more than ordinary skill. Agnes Behler works hard throughout, having several changes. She has looks and the figure to set off some attractive dressing which atones for her poor voice. Marion does not depend on the other comedians, but keeps busy, particularly in the first part, and introduces a specialty "East Side Life." In this he slightly overworks his hare-lip talk, but it was clever enough to win many laughs, and his song-recitation "Good-bye, Old Broadway," made a strong finale to the first part. Harry Fox gets along in good shape as a German and with the Melnotte Sisters works through a singing and dancing specialty which was worth three encores. William Laurence is much better in the play than in his specialty with Fred Barnes. This pair have not one new joke and their singing is only fair. The same might be said of the Bijou Comedy Trio, though the singing here is an improvement. The five help out considerably in the numbers. The second act of "Rosedand" opens like a musical comedy and was probably adapted from some one of the successes. After the first number, in which some pretty dressing is shown, there is more stale comedy followed by a "Spirit of '76" number which is used as a finale. The offering pleased here and the New Year's week audiences packed the house almost to its capacity at every performance. Marion worked on a new specialty all week and it will be shown in New York next week.

CASINO (Elias & Koenig, mgrs.).—With a little attention given to the chorus, which appears to work on an individual outline the "Night Owls" might be mentioned among the Eastern Wheel shows which rank about fair, but nothing more. There is ample room for great improvement all round. The holiday week audiences appeared kind and this helped the show to pass.

TROCADERO (Fred Willson, mgr.).—There is no change in the bill offered by Williams' "Imperials." The show does not need much changing, for it proved satisfactory in almost every detail and the big crowds that packed the Trocadero all week were well pleased. Jack Magee, Ben Cook and the other favorites were all well received.

LYCEUM (J. G. Jermon, mgr.).—"The Gay Masqueraders" are without the services of Blossom Seeley and Lena LaCouvier, who were with the show on its earlier visit, but the entertainment moves along smoothly. Mabelle Darr is now the principal soubrette and works alone in the olio. The management is dickering for a partner for her. James Cooper heads the funmakers and has several able assistants and a lively chorus.

DIME MUSEUM (T. F. Hopkins, mgr.).—Randion, the armless and legless wonder, remains over as the New Year week attraction with a strong curio and vaudeville bill in support.

NOTES.—Midnight shows were given at all four of the burlesque houses Monday night and all four registered three big ones to wind up the old year.—Managers Fred Wilson of the Trocadero and James Weeden of Williams' "Imperials" compared Christmas presents. Each received a handsome gold watch, suitably engraved, Manager Willson from his house employees and Manager Weeden from the company.—Charles T. Aldrich attracted great crowds to the National with "Secret Service Sam."—The general business in all the theatres this week was tremendous.—There is to be a "Chorus Girls' " Ball held here January 28 which promises to be a huge affair.—Frances M. King, a member of the Lottie Williams "Tom Boy Girl" company, and Howard I. Robinson, manager of the Hotel Hurley, were married here on Tuesday night last. The bride will leave the stage for the present and the happy couple will reside in their newly furnished house at 718 Race street. The marriage was private and its secrecy prevented their many friends from celebrating.

SAN FRANCISCO, CAL.

ORPHEUM (John Morrisey, res. mgr.).—Week Dec. 17: The major portion were holdovers, including Chas. Siena, Mlle. Dziela, Palfrey and Hoefler, Katherine Nugent and Julius Steger. Of the newcomers Hymans and McIntyre in a mixture of singing and talking, under the heading of "Two Hundred Wives," were the best. Armstrong and Verne, songs and comedy, went well, as did the Three Leightons.——NATIONAL (Sid Grauman, mgr.).—The Novelty temporarily given up to legitimate, the efforts of the Three "L's" were concentrated upon their other North Side house, and as a consequence the bill was far above the average. Towering over all in favor and merit was the Nellie Andrews Grand Opera Company. The reception that greeted this distinct novelty amounted to an ovation. The company includes Nellie Andrews, Henri Gunson and William Gordon, all artists. Jas. A. Devlin and Mae Elwood in "A Matrimonial Agency" were below the standard of the bill. Both members gave evidence of considerable talent, but a better vehicle is required to bring it out.——EMPIRE (Wm. Watson, mgr.).—The James Post Company in a musical farce, "Over the Seminary Wall." It is an old-time minstrel farce enlivened by excellent chorus work. The Four Lorrettas, acrobats, are fair. Courtney and Genette, comedy jugglers, were the best on the bill. The male member, working in tramp makeup, scores heavily with his comedy, besides being an exceptionally clever juggler.——WIGWAM (Sam Harris, mgr.).—The Harry James company still holds the boards, offering a travesty, "A Warm Reception," consisting of selections from the Weber & Fields burlesques. The work of Lillian Sutherland, Edward O'Brien and W. J. West stands out.——NOTES.—It is doubtful if any act was ever booked under more extraordinary circumstances than Hicks, famous along the Coast as the "Entombed Miner." As the result of a tunnel cave-in Hicks has remained alive in an earthly grave, fed and communicated with by means of a two-inch piping forced through the ground, while the work of rescue went on. The other day an agent representing the Three L. office communicated to the prisoner by means of the pipe an offer of three hundred dollars a week to go over the circuit. Hicks, who despite his perilous predicament has maintained his spirits, replied that he would sign up as soon as he was "at liberty." W. A. WILSON.

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CINCINNATI, O.
By HARRY HESS.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10:30).—Some acts on this week's program are exceedingly good. The opening number, Martini and Maximillian, is quite good. Dorothy Kenton pleased; Ned Nye and his "Rollicking Girls," big hit; Max Hilderbrandt, "The Crazy German Cavalry Band Leader," very good; The Italian Trio have splendid voices and were applauded; The Three Roses, musical, skilled musicians; Arthur Deming has many new and original sayings; Brothers Damm have new tricks and were liked; Mrs. Langtry, in "Between Night Fall and the Light," is about the worst headline act ever offered in Cincinnati.

STANDARD (Charles B. Arnold, mgr.).—"Trans-Atlantic Burlesquers." A nice clean and laughable show. "The Flubb-Dubb Conspiracy," a burlesque in two acts, is something different from the usual line and therefore very satisfactory. A. M. Friend, J. C. Mack, Ed Fennell, Joe Emerson and E. Rackett are comedians who know "how" to entertain. The chorus is well equipped vocally, is tastily dressed and extremely good-looking. In the olio Minnie Higgins and Joe Emerson, illustrated songs, were enjoyed. The Two Racketts in a burlesque hade a hit. Fennell and Tyson, singers and dancers, clever work. Mlle. Emerie, assisted by Mons. Silvern, aerial disrobing act, pleasing. Friend and Downing, Hebrew comedians and singers, one of the best acts of its kind ever seen here. Howard Brothers, banjo, clever, sharing the honors. Next: "Runaway Girls."

PEOPLE'S (James E. Fennessy, mgr.).—Campbell's "Nightingales." Both burlesques offered by this company are seen here for the first time, and judging from the reception they received the audience is willing that it should be the last. The olio consisted of Richy Craig, assisted by a graphophone. Dan Gracey and Ada B. Burnett, pleased; The York Comedy Four are very poor comedians, but sing well; Leigh Sisters, dancing act, was the hit of the bill; Mozelle, posing and fire dancing act, very good. Next: "Broadway Gaiety Girls."

ROBINSON'S OPERA HOUSE (Walter Canfield, mgr.).—The opening of this house was attended by a record-breaking audience. The stage is in charge of Chas. Shay, who had everything in good working order. The opening number, Love and Rollas in a sketch. "The Midnight Express," brought forth much applause. Tognaully Brothers, juvenile musicians, scored heavily in a finished musical turn; Harry Rollas, singer and dancer, has a turn that is pleasing; The Primroses have been seen here in their present act before; Stanley and LeRoy, singers, poor; Cora Beach Turner and company, "A Bluffer Bluffed," very poor; Bush Family, acrobats, are followed by the Bioscope.

BALTIMORE, MD.

MARYLAND (F. C. Shanberger, mgr.).—Werden and Gladdish, illustrated songs, fair; Gertie Reynolds with her "Twirly Whirly Girls," excellent; Orth and Fern, sketch, liberally encored; Edith Helena, soprano singer, excellent; Bailey and Austin, acrobats, a hit; Cliff Gordon, "The German Senator," very good; Will Cressy and Blanche Dayne, one-act play, "A Village Lawyer," kept house in uproar.——NEW MONUMENTAL (Sam Dawson, mgr.).—"Merry Maidens" are pleasing.——GAYETY (W. L. Ballauf, mgr.).—The "Bowery Burlesquers" with Tasmanian Troupe, acrobats, is the New Year attraction.——TRAYMORE CASINO (F. Keidel, mgr.).—Hubert's trained bears, fair; Catheryne Russell, songs, good; Howard and Scoefield, sketch, good; Georgia Thomas, songs, good; Myrtle Nelson, songs, good.——EHMLING'S MUSIC HALL (Aug. Ehmling, mgr.).—Maggie Howard, songs, fair; Fedora Ragone, baritone vocalist, good; Lizzie Booth, songs and dance, fair; H. P. Moorehead, illustrated songs, good; Flo Wallace, comedienne, fair; Fredericks and Ford, wooden shoe dancers, good.——THE ZOO-RINK (Geo. W. Owens, res. mgr.).—Col. P. J. Mundy's wonderful aggregation of trained wild animals, good; Madam Lole, "The Leopard Queen," is one of the cleverest women in her profession. Louis J. Beck stated that the attendance on New Year's Day was the largest that they have ever had. SYLVANUS.

BATTLE CREEK, MICH.

BIJOU (W. S. Butterfield, mgr. Monday rehearsal 10:45).—Lockhart Sisters; W. J. Mills, comedian; Nellie Nelvon, female baritone; George Clarke, comedian; Burkhart and Berry, comedy sketch; M. L. Barrett, illustrated songs, all good. N. RITCHIE.

BAY CITY, MICH.

ALVARADO (W. J. Daunt, mgr.).—Lopez and Lopez, Spanish instrumentalists, very clever; Trask and Gladdin, singing and talking, hit; Bessie Babb, baritone singer, pleasing; Harry Marvells, contortionist, good; Marie Curtis, singer and dancer, good.——BIJOU (J. D. Pilmore, mgr.).—Manhattan Newsboys' Quartet, good; Murray, Smith and company, comedy sketch, good; Mart Mallory, Dutch comedian, funny; Edwin George, juggler, clever; Eddie Badger, musical, good.
DAVE A. LANDAU.

BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr. Monday rehearsal 10).—Frossini, wizard of the accordeon, good; Jas. B. Donovan and Rena Arnold in comedy that is all their own make a hit; Ralph Johnstone, marvellous bicyclist, does some remarkable stunts which please; Cardownie Sisters, dancers, good; Caron and Farnum, acrobatic comiques, took well; Majestic Trio, colored singers and dancers, good. JOGGERST.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Holiday business was capacity. Arnold Daly in "How He Lied to Her Husband," supported by Isabelle Urquhart and Percival T. Moore, excellent; John and Luis Bolles, cycling, marvellous; Al Carleton makes the most of himself; Three Hickman Brothers in good comedy act; Six Mowatts, club jugglers, fine; Redford and Winchester, funnier than ever; Mayme Remington and funny "picks," good.——GARDEN (Columbia Amusement Co., mgrs.; Charles E. White, local mgr.).—"The Dainty Duchess," fine company. Lalla Selbini star feature. The Willy Pantzer Troupe of acrobats, excellent. A good olio and chorus which went with lots of ginger. Next: "Bon Tons"——LAFAYETTE (Empire Circuit, mgrs.; Charles M. Baggs, local mgr.).—"Happy Days in Dixie," a big coon act of ten Southern darkies, took well with Williams' "Ideals," pleasing big business. The musical numbers were well given by a lively chorus. The International Musical Trio, Frank O'Brien and others made up a good olio. Next: "New Century Girls."——WASHINGTON (Dr. Linn, mgr.).—First-class vaudeville acts by Charles Moore, Lena Barry, Sam Cole, Harry L. Reed, Bohn Brothers and Dell and Millen.——NOTES.—John L. Sullivan comes later to the Garden Theatre.—The Hippodrome and Bijou Dream are doing nicely with moving pictures.—Work at Luna Park is progressing fine, the addition is being enclosed.—John W. Whiston, of old-time days known as "The Man of Many Faces," is living retired here. DICKSON.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—The Rose De Haven Sextet headline feature on the bill with their musical and dancing act; Royal Musical Five won favor; Mr. and Mrs. Mark Murphy, skit "The Coal Strike," hit; Willie Weston gave good vocal copies of George Cohan and others; Kremka Brothers, acrobats, good; Mindell Kingston, singer, and John W. Ward, comedian, pleased. Others were Three Mitchells, negro entertainers, and The Burkes, singing and dancing team.——LYRIC (E. H. Anthony, mgr. Monday rehearsal 11).—Gilbert, one-ring circus act, brings out the children and amuses them; Welch, Francis and company, comedy sketch, hit. Others were: Eva Thatcher, monologue; Risleys, acrobats; Ida Howell, comedienne; Haverly and McRae, singers, and Orrin McKnight, ventriloquist.——EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—"Bon Ton Burlesquers," featuring "The Girl with the Red Mask," who is graceful. In the olio the musical act given by The Hodges, hit; Rawson and Clare, skit "Just Kids," pleased; Pierce and Opp, German comedians, fair, and Browning and Bentley with Hebrew parodies.——STAR (Drew & Cambell, mgrs. Monday rehearsal 11).—"Tiger Lilies" with a new olio feature in Markey and Moran New Year's week.
WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH (Will Prosser, mgr.).—Prof. Apdale's Animals opened the bill and were well received; Hendrix and Prescott in a singing and dancing act, good; La Maze Brothers, comedy acrobats, pleased; White and Simmons in a funny sketch, very clever; Carleton Macy-Maud Hall company in a rural comedy were the feature of the bill and took well; Ellnore Sisters, comediennes, clever; Spadoni, the sensational juggler, earned well-merited applause. E. R. SPERRY.

DALLAS, TEX.

MAJESTIC (Interstate Amusement Co., mgrs. Sunday rehearsal 4).—Week Dec. 23: An exceptionally good bill attracted big business. The headliner, Ann Hamilton and company in "Beggars" received an ovation; The Merritt Sisters present the best "sister" act of the season; Louise Adams and her violin received several encores; George Evers was well liked; Ferry, "the Frogman," excellent; Hayes and Healy, good.——NOTE.—Owing to late arrival of artists no performance was given at the Majestic Dec. 23, and $700 was refunded. E. A. A.

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DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Fine bill this week, with Fred Walton, the English comedian, in "Cissie's Dream" as headliner, well received. Mme. Theresa Rens and her Arabian horses pleased. Shean and Warren, a pair of clever comedians, in travesty were good. Kelley and Violette in well-selected singing numbers received numerous encores. Miss Violette displays some stunning gowns. Marco Twins were again seen, and were the laughing hit. Murphy and Francis, colored entertainers, were fair. Fred and Pauly are clever acrobatic marvels, and Melville Ellis gave an entertaining number.——LAFAYETTE (Campbell & Lamkin, mgrs. Monday rehearsal 10).—Newly redecorated and with a cosy appearance this house was opened to the public Sunday afternoon with a first-class vaudeville bill. Edward Blondell in "The Lost Boy" pleased in this funny act. Miss Maude Edwards, ventriloquist, very entertaining. Green and Werner pleased in their well-known offering. Howard and North in "Those Were Happy Days" were the comedy hit of the bill. Jas. F. McDonald, soinging comedian, won favor at once. Daisy Harcourt, comedienne, very good. The Heuman Trio, comedy cyclists, and Houston and Dallas, jugglers, rounded up the bill.——CRYSTAL (J. W. Nash, mgr. Monday rehearsal 11).—"Solomon the Second" in lightning calculation is featured and gives an entertaining as well as mystifying number. Belle Stone, locked in a steel ball, rolls herself up a spiral stair and at the top unlocks the ball, releasing herself. Then she re-enters the ball and rolls to the bottom with easy control. Downer and Willard in "A Call on the Doctor," good. The Musical Campbells, entertaining. Crawford and Gardiner, a song and dance act, pleased, and Anson Schubart sang illustrated songs.——GAYETY (Harry H. Hedges, mgr.).—Hyde's Comedians and "Blue Ribbon Girls" are doing a big business. The show opens with a first-class minstrel first part. The company includes the World's Comedy Four, good; Vi Holmes, dancer, very clever; Adams and Drew in "The Bogus Chauffeur," very funny; Musical Bennetts, a novel act. The closing burlesque, "Dear Old Coney Island," gave the comedians and chorus girls a chance to display their talents.——AVENUE (Drew & Campbell, mgrs.).—Several changes have taken place at this house. Manager Frank Drew announces a reduction in prices of seats. Matinees will hereafter be 10, 15 and 25 cents, and regular evening prices from 15 to 50. Smoking is also permitted during the performance. "The Jolly Grass Widows," with two travesties, the opener called "The Frolicsome Widow" and the closing "Are You a Lobster?" are the attraction for New Year's week. The olio is first-class, and includes Ruth Everett; Geo. Guhl, German comedian; Tillie Stork, The Zarrow Trio, Gruet and Gruet and Gardner and Somers. Al Ackerman, champion welterweight wrestler, is the special added attraction and will forfeit $25 to any one staying fifteen minutes with him.——NOTES.—Larry Haggerty, a well-known Irish comedian, is stopping over here for a few days visiting his former partner, George Leipziger. He will soon open in the Eastern houses.—Marie Le Clair, who has just finished twenty weeks playing of vaudeville dates in the West, is spending the holidays in this city.—The Detroit Aerie of the Eagles attended the vaudeville performance at the Lafayette Theatre in a body New Year's afternoon. After the evening performance a smoker was given at the new Eagle Hall, and the artists playing at the Lafayette assisted in the entertaining. LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Monday rehearsal 11).—The "Star Show Girls" are giving the best show seen at this house this season. Catchy music, pretty chorus and costumes and a first-class olio, with Cunning, the jailbreaker, as an added attraction. His work is a big hit. Graham and Randall in a novelty entitled "On the Bridge at Midnight," excellent singing act, well received; Baker and Lind in a comedy sketch, good; Nichols, Croix and Mackey, fair; Lasalle Trio, acrobats, fine, numerous encores.——BIJOU (Jos. Maitland, mgr. Monday rehearsal 2).—Tinkman and company, cycle whirl, hit; Mason and Filburn, comedy sketch, good; Meeker Baker Trio, acrobats, good; Peres and King singing act, fine; Taylor and Fairman, comedians, good; Isidore Silver in pictured melodies, fine; Eugene Emmett, character comedian, pleased. HARRY.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Doherty's performing dogs, good; Four Cordis, clever acrobats; Gates and Nelson, meritorious comedians; Pauli and Wells, strong dancing act; Musical Thors, excellent; Bertina and Brockway, praiseworthy.——RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Two Graces, Lee Edmonds, Sue Blanchard, Bijou Mignon, Dolly Bland, Rae Vaughn and Anita Faivre; strong bill. J. M. BEERS.

ERIE, PA.

MAJESTIC (Frank M. Clark, mgr.).—Flo Irwin in songs and stories had the headline position and pleased. Hariden and Brothers, musical, good; Elberton, gun spinner, clever; Haverly and McRae, good; Marlowe and Kolb, "Paul and Virginia," excellent; James Francis Sullivan company, very good. Matinees were given daily this week. L. T. BERLINER.

EVANSVILLE, IND.

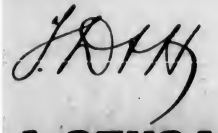
GRAND (Pedly & Burch, mgrs.).—Zelleno and Miller's vaudeville company, "The Strollers," draw well. It contains the following: Miller, handcuff king; Mons. La Bailmer, comedy sketch; Zelleno, magician; Hudsonia, trapeze artist; Louise Hess, comedienne; Fred Earnshaw, monologue; Musical Leiands and the Great Beno.——BIJOU (Sellinger & Ropke, mgrs.).—The Great Powell, magician, headliner and well received; Charles Browning, monologue, liked; Noblette and Marshal, song and dance, good.
ROBERT L. ODELL.

FRANKFORT, IND.

CRYSTAL (Chas Welch, mgr.).—Week 7 includes H. B. Chesley and company, Al Warda, Ernie and Honnegger and Ethel Young.
JOHN A. PETTY.

FRESNO, CAL.

VARIETY (T. Myers, mgr. Monday rehearsal 5).—Frederick Palmer, magician, fair; Al G. Flournoy, monologue, good; Mendell Travesty Company, good; Three Zollers, aerial, fine and won much applause. BOB.



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GALESBURG, ILL.

GAIETY (J. N. Holmes, mgr. Monday rehearsal 9:30).—Douglas and Douglas, comedy acrobats, good; Geo. Mundweiler, illustrated songs, excellent; Swor and Westbrook, singing and talking, very good; General Ed LaVine, comedy juggler, big hit; Arthur Stuart and the Keeley Sisters, singers and dancers, very good; Robertson's dogs and monkeys, very good.——BIJOU (F. E. Payden, mgr. Monday and Thursday rehearsal 11).—First half week: Claudine Riley, comedienne, pleased; Boyd and Lovely, singing and talking, fair; Wiley Ferris, illustrated songs, good; Al Leonhardt, comedy juggler, fair; Bison City Trio, sketch, very good. Second half week: Marie Alba, comedienne, fair; The Geromes, reproduction of statuary, good; Tom Powell, blackface, hit; Geo. and Pauline Kidd, sketch, good. F. E. R.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr. Rehearsal 10.30).—The headliner is Mlle. Marquis's ponies. They were fully up to the standard. Proved a very enjoyable number. Julia Redmond and company in a sketch entitled "Too Much Married" was a laugh from start to finish. "Play Ball," presented by Welch, Mealy and Montrose, proved another laugh winner. The Hughes Musical Trio supplied some of the best music heard at this house this season. Rogers and Deely had a good singing act. Marco and Fox, singers and dancers, pleased. Emerson and Baldwin are comedy jugglers of the highest order.

WILLIAM H. RHODES.

JACKSON, MICH.

BIJOU (Will Marshall, mgr.).—The Belmonts, singers, good; Richards, dancer, clever; Tom Krum, acrobat, excellent; Price and Mildred, in "The Rube Girl," a good sketch and well acted; Will Marshall, illustrated songs, excellent.

E. A. WERNER.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Vasco, "The Mad Musician," plays twenty-seven instruments; Gus Edwards' "School Boys and Girls"; Patty Brothers, sensational acrobats; Hickey and Nelson in the laughable "Twisted and Tangled"; Alfred Kelcy and company in farce "Sister Mary from Tipperary"; Georgina Clark in her pleasing specialty; Mlle. Alexandra and Mons. Bertie, presenting fine aerial act.——CENTURY (Jos. R. Donegan, mgr.).—"Innocent Maids"; a mixture of high class vaudeville, burlesque and musical numbers. One of the best shows this season and the handsomest chorus. Next: "Parisian Belles."——MAJESTIC (Clint Wilson, mgr.).—"Gay Morning Glories." One of the largest and best vaudeville and extravaganza companies travelling. New manager most successful on his opening night. Next: "The Trocaderos."

FAIRPLAY.

LONDON, CAN.

BENNETT'S.—Hugh Stanton and Florence Modena have bright sketch in "For Reform" and carried off the honors. Columbia Comedy Four, big hit; Marvellous Brothers Wood, very good; Thomas and Payne, clever dancing; Three Estrelle Sisters, well received; Tom Ripley, comedian, well liked; Nibler and Bordonez, good.

M. G. HUESTON.

LOS ANGELES, CAL.

ORPHEUM (Clarence Drown, res. mgr.). Monday rehearsal 2).—Week Dec. 17: Core Frances Bower, "freak" voice, pleased; Bellman and Moore, good; Kochly Brothers, acrobats, good; The Four Lukens, instant hit. The holdovers were Lina Pantzer, bounding wire; The Musical Avolos; Dillon Brothers, who went better than the week before, and Chas. F. Semon (and "legs") repeated his decided hit.——UNIQUE (Hentz & Bailee, props. Monday rehearsal 11).—Wayne Lamar, acrobatic dancer; Homer Long, illustrated songs; The Garnellas, comedy sketch; Harerow and Merritt, conversationalists, and the Comedy Company in "Are You an Eagle" by Jas. P. Lee made the bill.——EMPIRE (Wm. F. Bunks, res. mgr. Monday rehearsal 12:30).—Milo and Vegge, athletic entertainers; Al Franks, picture balladist; Cliff Dean Company; Lew Palmer, monologist; Tuscano Brothers, battleaxe jugglers, and the Empire Company in "A Day at Monte Carlo" were on the program.——FISCHER'S (E. A. Fischer, prop.).—The eighty-fourth week of Fischer's Musical Comedy Co., winning new friends and pleasing the old in Fred L. Griffith's musical farce-comedy entitled "Winning a Race." The vaudeville offering is Godfrey Brothers, acrobats. BUNTING.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Murphy and Nichols hold first place; hit; John and Bertha Gleeson and Fred Houlihan, good; Banks-Brazealle Duo, musical act, well liked; Coakley and McBride failed to please; Artois Brothers, acrobats, very good; De Chantel Sisters, vocalists, and Joe Hardman, comedian, fair. DAVE CHASE.

MARION, IND.

INDIANA (H. G. Sommers, lessee).—The Baader-La Velle Trio, cyclists, best seen here; Okural Japs, good; Arthur Stuart and the Keeley Sisters, very good. Few other fair acts on bill.——CRYSTAL (J. H. Ammons, prop. and mgr. Monday rehearsal 10).—The Evans Trio, hit. Mr. Evans' new act is far ahead of the others seen here last year. Kelly and Kelly, acrobats, very good, but were handicapped through small stage. Frank E. McNish in his new act, "The Ollo," always a hit. He has not grown a day older in action. Ruth Smith, illustrated songs, good. On Dec. 28 a new team, Howard and Clifford, were given a "tryout." They have a bright, snappy, dancing, singing and talking act.——GRAND (H. G. Sommers, lessee. Monday rehearsal 10).—Fred Laserre, aerialist, work the very best; Frank Marckley, banjoist, excellent; De Vere and De Vere, fair; Raymond and Clark, fair; Blanche Innis, illustrates, good.

L. O. WETZEL.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Maurice Haswell, illustrated songs, fair; La Varde and Howard, comedy acrobatics, good; Bertha Carey, songs, excellent; King and Stange, comedy sketch, big hit. CHAS. E. LACKEY.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday morning rehearsal.—Empire City Quartet, head and hit of the bill; Patrice and company in "A New Year's Dream," prettily conceived sketch; Kita Banzai Japs, good; Eugenie Barker (New Acts); Mazus and Mazette, good comedy acrobats; Anna Chandler, songs and impersonations, fair; Pero and Wilson, juggling and barrel jumping, lively pantomime. Business big.

CHAPIN.

MONTREAL, CAN.

STANLEY HALL (Readoscope Amusement Co., mgrs.).—Three shows in one. Novelties and vaudeville, Musical Johnsons and Al E. Read, comedian and vocalist, hit.——SOHMER PARK (Lavigne & Lajoie, mgrs.).—Good crowds and bill.——THEATRE ROYAL (H. C. Egerton, Mgr.).—"Colonial Belles." Big business, good show, pleasing chorus and olio. All acts were liked. Charles Robinson, comedian, in pieces, fine. Next: "Thoroughbreds."——READOSCOPE (Al E. Read, mgr.).—Big business. S. R. O. on 1. Al E. Read, fun juggler and clever vaudeville. All acts went big. AL M. PRENTISS.

JOSEPH HART

ANNOUNCES THE

GYGLONIC SUGGESS

OF HIS

Great Pantomime Novelty

"Polly Pickle's Pets In Petland"

WITH

SPECTACULAR COSTUME ELECTRICAL MECHANICAL EFFECTS

PRESS COMMENTS

PHILA. PRESS—Keith's, or in fact any other house in Philadelphia, has never had a more pleasant holiday feature than is presented in "Polly Pickle's Pets in Petland" this week. It is given by the Joseph Hart Pantomime Company, fifteen in number, who are seen in a one-act musical fantasy, book by Mr. Hart and music by Edwin F. Kendal. Dainty little Eulalie Young appears as Polly, and with four Buster girls spend a pleasant half hour in Petland. David Abrahams, one of the best animal impersonators on the stage, plays Pinky the cat; Edward Nelson and Charles Wilson, Peergint, the elephant, and the other animals introduced are a dog, a parrot, a Teddy bear and two feline policemen. All these animal characters are admirably presented, particularly clever being Mr. Abrahams. A half dozen pretty musical numbers are introduced in the cast, including "Has Anyone Seen a Kittycat?" "The Feline Flirt" and "The Jack o' Lantern Man." A pretty stage setting is shown, and the costumes were effective.

PHILA. LEDGER—In "Polly Pickle's Pets in Petland," the feature number on the big holiday bill in Keith's Theatre, Joseph Hart has given a real Christmas treat. It is an elaborately staged fantasy, a regular musical comedy on a small scale, with a little of everything crowded into almost incredible space. Eulalie Young has the principal role, and is pretty and dainty in all she does. Dave Abrahams, who has gained fame as an animal imitator in big productions, made a pronounced hit as the cat, and Alfred Latel, William Fables and Ernest Camp appeared as dog, parrot and bear, playing the animal characters in almost lifelike manner. Pretty stage pictures and a finale in which many "Jack o' Lanterns" are used were features. The audience, which crowded the house to the doors, received the act with evident pleasure.

PHILA. NORTH AMERICAN—"Polly Pickle's Pets in Petland" is a pretty musical scenic comedy and costume fantasy that is sure to delight the young and largely please their elders. It is without a doubt one of the greatest novelties in vaudeville. The theme is a lost kitten, and in searching for it a dog, parrot, Teddy-bear, elephant, feline policeman and other odd characters add to the fun. Pinky, the cat, is very adroitly impersonated by David Abrahams.

BROOKLYN EAGLE—One of the neatest acts seen on the vaudeville stage this season is the extravaganza and musical comedy, "Polly Pickle's Pets," by Joseph Hart. It is a "Babes in Toyland" effect boiled down to fit the requirements of vaudeville. The act is beautifully staged, the costuming excellent, the artists capable and the music by Edwin F. Kendal appropriate.

PHILA. INQUIRER—At Keith's Theatre yesterday there was a wholesome flavor of Yuletide spirit that was reflected in the cheery faces of a capacity audience of shoppers and pre-Christmas celebrators, among them a large sprinkling of little folks. For the latter there was a special treat on the bill. "Polly Pickle's Pets in Petland," labeled a musical fantasy in one act, was all the title implied and more. There was plenty of tuneful, bright airs by Edward F. Kendal, and bushels of fantasy in the shape of all sorts of trick animals. Polly lost her pets and went to Petland to find them. She was accompanied by a chorus of Buster Browns, and their adventures formed the basis of the skit. Pinky, the cat, was played by that clever animal impersonator, Dave Abrahams, and his feline antics brought forth roars of merriment. Then there was a parrot, a dog, a Teddy bear, and finally a most Ibsenesque elephant, Peergint by name. They frolicked, danced and sang to the delight of the grown-ups as well as the youngsters. Altogether it is one of the most unique acts in vaudeville. Joe Hart is responsible for the book and lyrics.

PHILA. RECORD—Just the sort of entertainment that seems appropriate to the holidays is "Polly Pickle's Pets in Petland," the pantomime and musical fantasy seen yesterday for the first time here at Keith's Theatre. In the course of the skit there are introduced Pinky, a cat; Peergint, an elephant; Push, a dog; Perch, a parrot, and a Teddy bear. Each of these animals was capably represented by pantomimists, and, in the case of Pinky, the characterization was extremely good. David Abrahams was the frolicsome feline, and Alfred Latel, who was clever as a dog, was also well deserving of applause. Eulalie Young, who played the part of Polly Pickle, was "cute," and she sang several solos in a pleasing voice. There were many novel surprises in the development of the skit, and it was liked immensely by the large crowds at the afternoon and evening performances.

ATLANTIC CITY UNION—Joseph Hart, so eminently successful in the matter of writing and staging musical comedies, has eclipsed all former efforts in his latest and greatest novelty in vaudeville, "Polly Pickle's Pets." The sketch is full of brightness, beauty, good music and clean, pure fun. It is one of those peculiarly constructed, enjoyable pieces that is appreciated and loved by saint and sinner alike. The cast is exceptionally strong. There are many good musical numbers, but that which attracts most is "The Jack o' Lantern Man."

BROOKLYN CITIZEN—Manager Frank Keeney, at his Fulton Street Theatre, last night presented a headliner, Joseph Hart's musical fantasy in one act, entitled "Polly Pickle's Pets." Miss Polly loses a monster cat named Pinky. David Abrahams, as the feline, is especially fine, and his antics kept the audience in roars, as did Alfred Latel, as Push, the dog. An elephant, a parrot, a Teddy bear, a girl and four Buster Browns also take part in the piece, Eulalie Young taking the part of Polly Pickle.

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Kohl and Castle and Orpheum Circuits included. Regards to friends who played with us over the Interstate Circuit. See Route in "Billboard" or "Clipper."

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CRITICISM OF THE SHOW BY THE N. Y. EVENING MAIL, DEC. 22D

KEITH-PROCTOR, HARLEM OPERA HOUSE

"Blocksom and Burns have borrowed some of Collins and Hart's thunder. They do a burlesque balancing turn, supported by an invisible wire, that is really funny, and quite an improvement over Collins and Hart's similar offering. Their act is brimful of surprises, and mirthful enough to stamp them as headliners."

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Spedden and Herson, eccentric comedy sketch, good; Frank Gray, pictured melodies, good; Cunningham and Smith, presenting "The Shoplifter"; Orphans' Bootblack Quartet, of Muncie, caught the house and received good applause; Tuisa, character change artist, very good; The Lees, hypnotic illusionists, fair. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Lowell and Lowell, comedy acrobats, are the hit of the bill; The Holdworths, singers, dancers and banjoists, good; De Chaunt, equilibrist with trained terriers, good. Aurie Dagwell's songs caught on as well as her refined appearance; Snyder and Buckley, musicians, were very good; Barrows-Lancaster company in "Thanksgiving Day" have a good sketch; Geo. Wilson, "the Merry Minstrel Man," always goes here; Sisters O'Meers on the wire do a neat act with handsome dressing and have a good male assistant.——WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—Clark's "Jersey Lilies" Extravaganza Company are playing to standing room. JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, bus. mgr. Monday rehearsal 10:30).—Byers and Herman, "The Mysterious Grotto," were immense and received enthusiastic recalls; Empire Comedy Four made the hit of the musical and knockabout acts of the season; Louis A. Simons and Grace Gardiner gave us an acceptable novel skit, "The New Coachman"; Scott and Wilson in eccentric tumbling were well received; W. H. Thompson and Thomas H. Luce have a most interesting presentation of Mr. Thompson's playlet, "For Love's Sweet Sake"; Mr. and Mrs. Jimmy Barry in "The Village Cut-up" were especially good and enjoyed to the extent of several encores; D'Estelle Sisters were good in a dancing specialty. E. J. TODD.

PORTLAND, ORE.

GRAND (Jas. H. Erickson, mgr.).—Week Dec. 17: Business fine. Banchamp, acrobatics, very good; Harold Hoff pleased; Cheveriel, trick violinist, good; Joe Belmont, whistler, hit; Three Hiltons, bicyclists, fine work; Tegge and Daniels, pleased; Mr. and Mrs. Perkins Fisher in "The Halfway House," captured the house. H. L.

READING, PA.

ORPHEUM (Frank Hill, mgr.).—Edwin Keough and company, headline act, pleased. Orpheum Comedy Four, Joe Flynn, Esmeralda Sisters, The Tanattas, Holmans. Fairly good bill.——BIJOU (Updegraff & Brownell, mgrs.).—Rose Hill English Folly Company pleased. Second half: Bryant's Extravaganza, fair show. KELLEY.

SAGINAW, MICH.

JEFFERS' (Chester S. Sargent, mgr. Sunday rehearsal 11).—De Coe, the man with the tables and chairs, does good work; Clever Conkey, the jugging monologist, clever by name and in work; "Cupid's Voyage" (New Acts); Robert Nome, whistler, good; Kitty Major, good singing comedienne; Nelson-Berry Troupe, gymnasts, good. NENNO.

SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—31, 1-2: Toney Mack, comedian, fair; Whitely and Bell, singers and dancers, good; Three Lucifers, dancing, good; Harry Green, illustrated songs; Lowande Wilson and company, circus, very good; Two Kings, singers and dancers, clever. Week 7: For the benefit of the local firemen. Bill will be changed but once a week hereafter. MILLER.

SPRINGFIELD, MASS.

POLI'S (Gordon Wright, mgr. Monday rehearsal 10).—Heading the list is Fred Karno's company, the laughing hit of the season; Metropolitan Grand Opera Trio, good; Madden Fitzpatrick and company offer a serious sketch in "The Turn of the Tide" and made a strong appeal; a splendid exhibition of simian intelligence was given by Prof. Dubois' baboon; Paul Barnes sang parodies and gave a monologue, very good; Sisters Doherty, singing comediennes, hit; Rawls and Von Kaufman in a comedy "Mush" act, good. FRANK McDONALD.

ST. JOHN, N. B., CAN.

KEITH'S (R. J. Armstrong, res. mgr. Monday rehearsal 4).—Week Dec. 24: Keith's, formerly the York, opened Monday to crowded house. Mr. and Mrs. Nobles in "Why Walker Reformed" led and were well received; Dill and Ward, singing and dancing, good; Levine and Leonard, good; Reidy and Curier in selections, fine; Whittle, ventriloquial, good; Caron and Herbert, comedy acrobats, good; Bioscope pictures closed. Opened this week with excellent holiday bill. Prof. Clark's performing dogs and ponies headed the bill, doing some very clever tricks. Adair and Dahn did some fine work in wire walking and were well liked; Fredo and Dare, musical comedians, fine; W. B. Magann, illustrated songs, has good voice and was well received; Charles and Fannie Van, musical comedians, good; David F. Perkins and Henry A. Tapper in comedy pleased. GORDON.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Emmet Devoy and company, splendid; Violet Dale, singer and mimic, good; Howard's ponies and dogs, good; Fred Watson and Morrisey Sisters, singers and dancers, fair; James Cullen, fair; Sears, illusionist, assisted by Edythe Mae Vernon, poor.——STAR (J. C. Van Roo, mgr.).—"Champagne Girls," good performance. Work of Carrie Ezier especially commendable. Next: "London Gaiety Girls." Windsor Novelty Theatre Company special attractions. Veolette, the mindreader, good; Trainer and Moehler, comedians, fair. B. F. ROBERTSON.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr.. Monday rehearsal 10).—Willard Simms and company in "Flinders Furnished Flat," very funny Four Fords, dancing, very clever; Irving Jones, songs, all right; Ferry Corwey, musical clown, very good; The Mozarts in "A Cobbler's Dream," won applause; McPhee and Hill, bar performers, good; Juliet Winston, songs, pleased.——LYCEUM (W. H. Keller, mgr.).—Reilly & Woods' Show, attraction first three nights. Well liked and large attendances. 3-5: "The Thoroughbreds." J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr. Monday rehearsal 10).—"The Kentucky Belles" are the attraction this week. The leading comedians are Reid and Gilbert, who keep the audience in a continuous uproar. They work well together. The olio is up to the standard and includes the following acts: Andy McLeod, musical monologue, pleased; Century Comedy Four, good; Young Buffalo, assisted by Mlle. Mareetta, in shooting act, big hit; Wiora Trio, Hungarian dancers, well received. The performance closed with a new burlesque entitled "Bunced," which introduced the company to good advantage. Next week: "Alcazar Beauties."——NOTES.—Jake Johnston, stage manager of the New Lyceum Theatre, was presented with a beautiful clock Christmas from the employees of the house.—Joe Shanberger, treasurer of the Majestic Theatre, has been confined to his bed for the past week with the grippe.—The Unique five-cent vaudeville theatre is going to run amateur nights every Friday night during the coming year.—Joe Adams, formerly partner of Williams & Adams, has sold out his buffet in this city to Mr. Steinhart.—The Eagles gave their second informal dance Monday, December 31, at their hall. W. H. BOWMAN.

WINNIPEG, MAN.

DOMINION (D. Douglas, mgr. Monday rehearsal 10).—Dec. 24: Good bill drew big crowds. The Bennington Brothers, rings, good; Jimmie Lucas, clever imitations; Prof. Mietts' dogs, fair; Clever Tanas, ventriloquial, well received; Latina, physical culture, fair; Geo. Fisher and company in "Pais," big hit.——BIJOU (Nash & Burrows, mgrs. Monday rehearsal 3).—Week 25: Beave's Marionettes, held over, good; Mitchell and Love in "In Honor of the Irish," good; Redouble Simms, cartoonist, good; Mudge and Morton, musical, hit; Herbert Mitchell, fair; Schaar Trio, cyclists, went big. S. J. HORTON.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr. Monday rehearsal 10).—Dan Sherman and Mabel Deforest in "A Jay Circus" score a laughing hit; the Quaker City Quartet sang well; the Piccolo Midgets were amusing; Scott and Whalley, colored comedians, were really funny; Alice Davenport and company in "Now," fair; Armstrong and Clark in "Finding a Partner" were very good; Ray Cox sang well.——PARK (Alf. Wilton, mgr. Monday rehearsal 10).—The Empire Show, with Roger Imhof as principal comedian, gave a good performance. HARLOW LEROY STEELE.

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Booked solid in vaudeville by Western Vaudeville Mngs. Association.

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Singing and Dancing Soubrette.

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Back in U. S. A after achieving triumph on the other side. Biggest American success of any sketch in years. Returning to London in Spring, having postponed immediate engagements in order to spend the holidays with my parents. Address Variety, Chicago Office.

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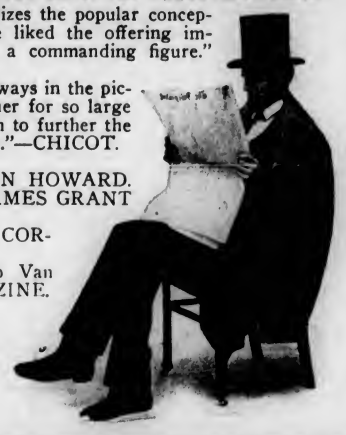

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IN "A THIEF IN THE NIGHT." PASTOR'S THIS WEEK.

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WILL RIDE (THEIR WHEELS) OVER THE GREAT ORPHEUM CIRCUIT SHORTLY

The Reading Standard Team. Snappy Work

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As "BILL SYKES"

IN FRED KARNO'S "A NIGHT IN THE LONDON SLUMS"; ALSO THE ORIGINAL "DRUNK" IN "A NIGHT AT AN ENGLISH MUSIC HALL."
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"The Dark Eyed Daughter of Spain."

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NOVELTY PAR EXCELLENCE.

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Mysterious Musical Bennetts
AMERICA'S NOVELTY ACT.

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BOOKED BY WESLEY & PINCUS
With great success—the best colored singing act in vaudeville.

EDDIE HAYES AND MONA WYNNE
The singing and dancing couple with THE BEHMAN SHOW.

VERSATILE ACROBAT.
True Rice
ALWAYS BUSY.
BYRNE BROS.' "8" BELLS.

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"The Knickerbockers"

CHRISTY and WILLIS
JUGGLERS AND DANCERS.

"The Man With the Twistable Legs and Educated Finger."
William C. Cushman
PRINCIPAL COMEDIAN.

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One of the Big Hits of the Show and Re-engaged for next season.

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German Comedians.
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IGOR PERSCHKOFF
King of Russian Dancers and His Troupe of Beautiful Russian Dancers.

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Arthur J. McWATERS and Miss Grace TYSON
In a Spectacular Musical Comedy
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"We have the first dollar we made in the show business—coming to us, "The Man From Now"—on. Just finished 24 weeks on the Keith Circuit, and what do you think, we have Pastor's to follow.

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REFERENCES

Morning Telegraph.

E. E. PIDGEON, Dramatic Editor, New York Press.

FREDERIC DEAN, Dramatic Editor, New York Commercial.

IRVING LEWIS, Dramatic Critic, And Other New York Dramatic Editors.

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VARIETY	50	VARIETY	60	VARIETY	40	Clipper	40
Clipper	40	Clipper	30	Clipper	30	VARIETY	35
Billboard	16	Billboard	10	Billboard	10	Billboard	15

CHICAGO	News Stand at Sherman House.		News Stand at 71 Clark Street.		News Stand at 167 Dearborn Street.	
	VARIETY	37	VARIETY	70	VARIETY	24
	Clipper	22	Clipper	50	Billboard	23
	Billboard	11	Billboard	—	Clipper	15

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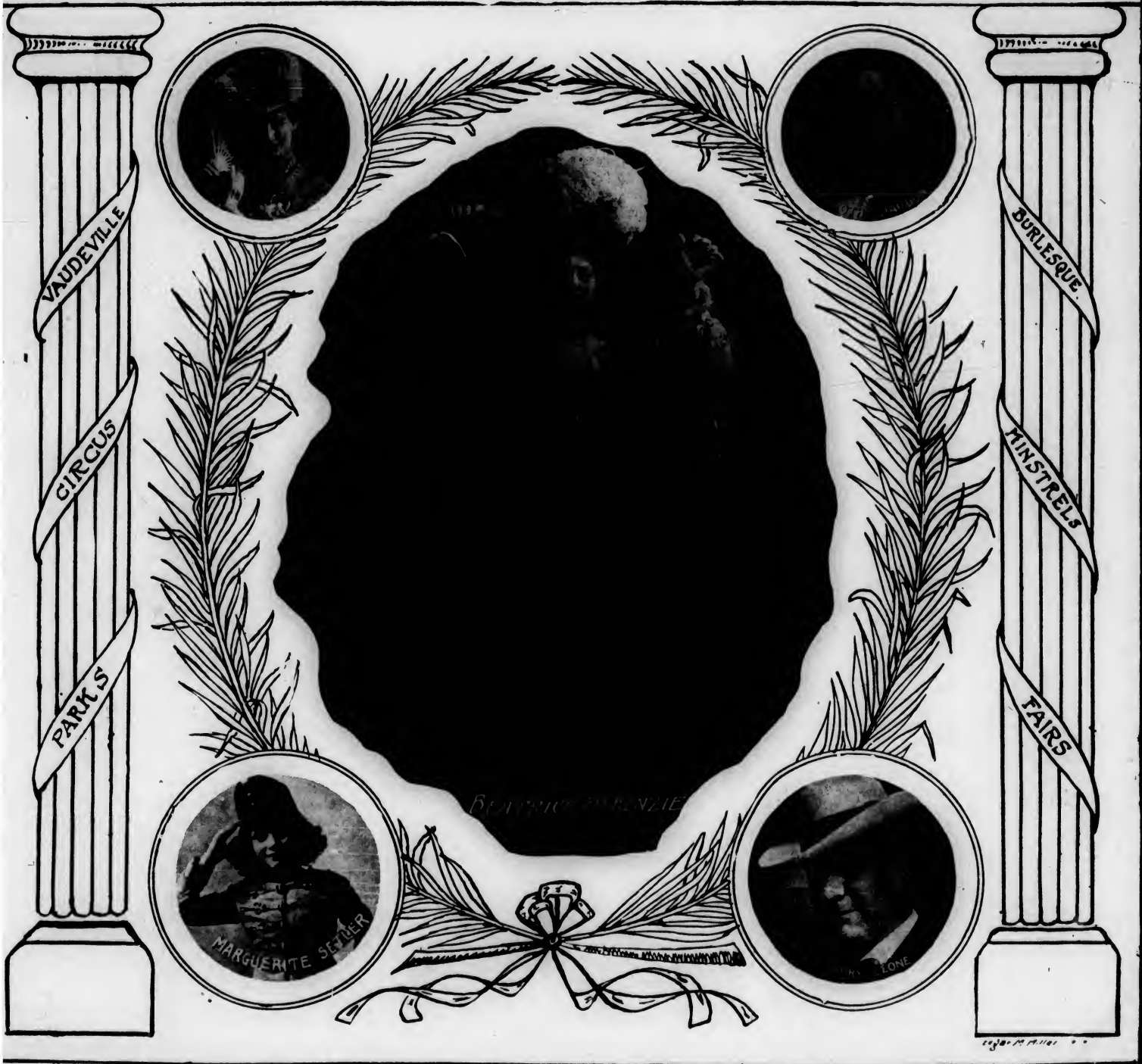

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THE REIS DEAL A BIG ONE.

Two months ago VARIETY announced that Moses Reis was negotiating for the sale of his entire circuit of legitimate theatres in New York, Pennsylvania and Ohio and that in the event of the deal not going through he would form his enterprises into a stock company.

Official announcement is now made that Messrs. Nixon and Zimmerman, the Philadelphia theatrical magnates, are the purchasers of Mr. Reis' holdings. The significance of this sale and its details are more far-reaching than appears on the surface. In the original printed article in VARIETY it was stated that Mr. Reis wanted $400,000 for his leases and holdings. Since then he has added two more houses by purchase and the price paid to him this week was $300,000 cash and $200,000 in stock of the new $500,000 corporation organized under the laws of Pennsylvania.

Associated with the Philadelphia magnates are Klaw & Erlanger and Julius Cahn in the purchase of the Reis holdings and the ultimate object is to secure a monopoly of the entire amusement business in the towns embraced by the Klaw & Erlanger, Cahn & Grant and Reis circuits. They propose to have two theatres only in a city, one devoted to legitimate attractions and the other to vaudeville.

So extensive are the plans contemplated by the new alliance that an estimate of its scope may be conceived when it is stated that within the past fortnight Samuel F. Nixon has turned over to the Julius Cahn booking office twenty-seven theatres in Ohio alone.

At the present time Julius Cahn is in Portland (Me.), where he has completed the purchase of a plot of ground and will immediately begin work for the erection of a new vaudeville house there. Some 250 theatres will now receive their attractions through the Cahn offices and over one hundred of these are located in New England.

All of the above portend a third vaudeville circuit working independently of the Keith and Morris alliances. Had Percy G. Williams not acquired from Nixon & Zimmerman for vaudeville a lease of the Chestnut Street Theatre the new corporation would have taken it over for a similar purpose.

Vaudeville houses will at once be located in Portland (Me.), Lawrence and Salem (Mass.), with Haverhill and Brockton (Mass.), to follow next season.

It is barely possible that P. F. Sheedy will abandon vaudeville in Fall River (Mass.), and in this event the Cahn people will take his place in that town.

No quarter is intended, however, for the Keith allies. For instance, S. Z. Poli recently made overtures to Abram Spitz, looking to the purchase of one of the Spitz theatres in Providence, but Mr. Spitz had sufficient pressure brought upon him to compel him to decline to even treat with Poli.

An ironclad working agreement exists between the Klaw & Erlanger and Stair & Havlin circuits, but this expires next year and there is little likelihood that it will be renewed. The tying up of so many new houses by Klaw & Erlanger and their allies indicates that they are girding their loins. In due time Stair & Havlin will have to be reckoned with. Their chain of houses would present many an alluring vaudeville proposition.

"MERGER" ON AGAIN.

Several conferences have been held lately between members of the two opposing burlesque wheels for the purpose of attempting to arrive at an understanding.

Both sides are firm, but willing to talk. The propositions which were submitted before are again being overhauled and it it not unlikely that a result will yet be reached.

EASTERN WILL HAVE MEMPHIS.

By the commencement of next season the Eastern Burlesque Wheel expects to have a house in Memphis, Tenn., breaking the jump from New Orleans to Kansas City, which now causes a "lay-off" of one week. It is anticipated that Col. John D. Hopkins' theatre (Grand Opera House) will be the Memphis home of the Eastern.

WESTERN WHEEL CLAIMS SIX.

Chicago, Jan. 11.

The contractors in charge of the work of constructing the new Western Burlesque Wheel house opposite the Haymarket Theatre announce that they will turn over the completed building about March 1.

The Empire, as it is called, has a seating capacity of close upon 2,000. At the same time it is said the Empire circuit has the addition of six houses to its wheel in prospect for next season.

$5,648; CHICAGO'S RECORD.

Chicago, Jan. 11.

"The Rialto Rounders" drew $5,648.25 at the Folly last week. The amount is about $500 more than recorded by the "New London Gaiety Girls" the week before, which was the largest in the history of burlesque in Chicago up to that time.

BURKE BROTHERS APART.

Charles Burke, of the Burke Brothers, who have been at the head of "The High School Girls" since the dissolution of the partnership of Charles and Grace LaRue, has been fitted with a revised version of "The Silver Moon" and will presently reappear in that sketch with a new partner under the booking of Myers & Keller. The name of the young woman is not disclosed, as she is now with a musical comedy, without having given her notice of quittance. The "Inky Dinks" will be a part of the new act.

"BON TONS" TRAVEL BY TROLLEY.

Buffalo, Jan. 11.

The "Bon Tons" burlesque company was in a wreck near here last Sunday while en route to this city, where it is now playing.

Dumped out of the railroad coaches in a wilderness, shelter was found in a combination post office, notion store, grocery and saloon until a friendly trolley car picked up the troupe, carrying it into Buffalo, cold and hungry.

MISS DRESSLER MAY SING.

Early in the week Joseph Weber, of Weber's Music Hall, had about made up his mind to restrain Marie Dressler from singing "A Great Big Girl Like Me," which she is doing in her vaudeville specialty. After talking it over with his attorney, Leon Laski, Mr. Weber let it drop, not caring to advertise Miss Dressler.

NEW ONE FOR ST. LOUIS.

There will be another vaudeville theatre in St. Louis by October 1 next, run in opposition to Middleton & Tate's Columbia Theatre in that city. The new house will be the scheme of John J. Ryan's, carried through to completion by the St. Louis men who were ready to back up Ryan in the deal when he first broached it.

J. Oppenheimer, who is interested in several summer amusement ventures in the Southwest, holds the principal interest in the new building, which will contain a hotel as well as a theatre.

It is understood that William Morris has already received the signed contract to book the attractions. The theatre will be called "The American." Mr. Oppenheimer and two other St. Louis men have been in the city all week in consultation with Morris. On Thursday last William Grossman, Mr. Morris' attorney, also entered into the confab, when it is believed the written agreement was made.

While at present the "jump" between the nearest "Morris" house and St. Louis seems to stand in the way, before Oct. 1, when the contractors have agreed to deliver the new theatre, several cities may be linked in between. Edward P. Ryan, brother of John J., who will build in Cincinnati, is on his way to New York and will probably enlist Morris' services for the bookings of his theatre.

The other connecting links in the chain are expected to be supplied by managers now booking through the Morris offices, or by the conversion of theatres in different cities in between for vaudeville.

PLIMMER BOOKS FOR JAKE WELLS.

Walter Plimmer, the agent, in defence of his controverted statement recently that he would book the Jake Wells Southern circuit the coming summer, announces that the arrangement of a $3,000 bill for that manager for a special circus and vaudeville fete in Richmond, Va., has been placed in his hands. The show is to be given in Wells' skating rink in the Virginia city beginning February 4 and is to include, aside from the vaudeville features, a number of high-priced circus acts.

KEITH BOOKS JULIA SANDERSON.

A long-time engagement was given Julia Sanderson, who made her debut in vaudeville at Keeney's, Brooklyn, this week, by the Keith office. Miss Sanderson appears at the Fifth Avenue Theatre next week.

At her first performance last Monday afternoon a representative of the Morris office was at the theatre, but a Keith "reporter" was conspicuous by his absence.

Miss Sanderson informed the Morris man that her weekly salary would be $500. The Morris man said "Good-night." With the Keith bookings which followed it has been concluded that Miss Sanderson is either receiving that figure or reduced her price.

MISS JANVIER LEAVES CARLE.

Emma Janvier, the English actress, who made a hit in Richard Carle's show, "The Spring Chicken," is being sought after by the vaudeville agents. Miss Janvier has an opposite style of work in general to Marie Dressler.

Miss Janvier demands an unusually high price for her debut in the continuous. She has resigned from the musical comedy and Wm. L. Lykens is endeavoring to book her over the K.-P. circuit.

ISSUES WARRANT FOR MANAGER.

A complaint against Percy G. Williams, the manager, for allowing an entertainment to be given at his Novelty Theatre in Brooklyn was entertained this week by Magistrate O'Reilly, sitting in the Ewen Street Police Court, and a warrant issued.

The complainant was the Rev. Dr. Chase, a ministerial person who has been active across the bridge in reform movements. The clerical limb complained that Mr. Williams had allowed Frank Mayne to appear on the Novelty stage on a Sabbath in a sketch called "The Tipster." In this particular piece of Mr. Mayne's no "make-up" is used, nor are there character parts. Mr. Mayne plays "straight" wearing clothes in which he could walk the streets. His assistant does the same.

The examination was set down for Thursday morning, but was adjourned to the 18th. Dr. Chase applied to several other magistrates for a warrant without success until he entered O'Reilly's court. The magistrate said from the bench: "I don't care what the others do: I will give a warrant."

BOILED DOWN OPERA.

With the close of Milton and Sargent Aborn's "Dolly Vardon" Opera Company in Canada to-night, Julian Edwards and Stanlius Stange, the authors, will "boil" the piece down for vaudeville presentation.

About thirty minutes will be allowed and eight principals employed. Upon the success being assured in the vaudeville houses the Aborns will push the productions of the several operatic compositions they have in hand for variety purposes.

As usual, the Aborn companies expect to tour the vaudeville houses for a summer engagement, commencing with the close of the regular vaudeville season.

SELBINI WILL LEAVE.

Rochester, Jan. 11.

Lalla Selbini will leave the "Dainty Duchess" company week after next according to report here. Ed F. Rush, of Weber & Rush, who owns the show, saw Miss Selbini in Buffalo last week and it was then agreed that she could leave, playing such other dates as may be obtainable, with the understanding that the young woman should be subject to the firm's call at any time, her contract remaining in force.

Willy Pantzer, Miss Selbini's husband, will probably continue with the show.

HILLIARD IN NEW PIECE.

On January 21 it is expected that Robert (Bob) Hilliard will reappear in vaudeville at the Alhambra Theatre with a new sketch, probably the one lately played in by him at the Lambs' Gambol.

MISS McKINLEY WRITES ANOTHER.

Mabel McKinley has written a new piece which she will directly introduce in vaudeville, entitled "Golden Rod," which is being published as an intermezzo march two-step as well as a song. Leo Feist, her publisher, thinks well of it.

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Vol. V. No. 5.

There is a new member in the family of Mr. and Mrs. Tom Miner; girl.

$1,400 has been spent on "The Military Octet" in new costumes and scenery.

Merri Osborne has been booked over the Orpheum circuit for twelve weeks, commencing in March.

A "Nickolet" will open in Syracuse, N. Y., next week. Its location is on the principal thoroughfare.

Mike Bernard's latest composition, "Weary Willie", a two-step, is out, published by Remick & Co.

Weber & Rush will place a new finale for the "Parisian Widows" before the show arrives in New York.

Jeannette Dupre is West with a new monologue. She will play the Keith circuit commencing February 4.

Richard Hyde, of Hyde & Behman, departed for Florida last Monday. He will remain South for some time.

Roland West has accepted from W. H. Clifford a new protean sketch for presentation in vaudeville next season.

Pat Rooney is acting secretary of the Vaudeville Comedy Club during the enforced absence of James J. Morton.

The Barber-Ritchie Trio of trick bicyclists sail for the other side within a few weeks to open at Dusseldorf, March 1.

Charles Wilshin, of the William Morris New York office, leaves to-day to assist Arthur Fabish at the Chicago branch.

Mlle. Troja has been booked for fourteen weeks over the Orpheum circuit, playing the Majestic Theatre, Chicago, en route.

John C. Slavin, late of "Mamzelle Sallie," is in the town and the supposition is that he will shortly be in vaudeville also.

Emma Partridge, late soprano with Innes' Band, may accept the same position with the newly organized musical company directed by Maurice Levi.

James Thornton returns to New York to play Hammerstein's January 21, with a record of having played continuously since September 10.

Carter DeHaven and his wife, Flora Parker, have cancelled all their time for the next few months pending the arrival of a certain looked-for bird.

W. H. Thompson has been booked by M. S. Bentham over the Keith circuit for twenty weeks, opening at the Twenty-third Street Theatre February 11.

Clifford C. Fischer is due in New York in a fortnight and his brother Julius will sail for England next week to take charge of their London branch of the business.

Minnie Palmer, some years ago a popular favorite in "My Sweetheart," has a sketch and may play in vaudeville next season. Miss Palmer has been abroad for a long while.

J. J. Brennan, the stage doorkeeper at the Harlem Alhambra, is seriously ill with pneumonia. The attaches of the house are arranging a subscription for his medical care.

Jo Paige Smith has given up the booking for the Folly Theatre, Brooklyn, and the placing of acts there for the Sunday concerts will hereafter be in the hands of Myers & Keller.

"The Electric Crickets," Jos. Hart's "girl act," has just been furnished with a new dress of scenery and costumes. Several new songs have been interpolated and a new Geisha dance introduced.

Sadie Julia Gompers, daughter of Sam Gompers, president of the American Federation of Labor, will appear for the first time on any stage at Poli's Worcester, in a singing act next week.

Cora Dagneau, prima donna of the DeWolf Hopper Opera Company, has resigned from that organization and will make her debut in vaudeville shortly, under the direction of M. S. Bentham.

Cathleen Howard is now with Hyde's "Blue Ribbon Girls," working alone in a new act. This is the first hint that has come out of the dissolution of the partnership known as Howard and LeRoy.

Josephine Davis, of Fortune and Davis, now playing on the Orpheum circuit, will join a forthcoming musical comedy on Broadway after the vaudeville tour, which includes the Keith circuit to follow, has been completed.

The English "Pony Ballet," the original one, that has been playing about in various musical comedies these several years back, has been signed under a long-time contract by Ned Wayburn and will be exploited in vaudeville.

Owing to the theatre allowing smoking The Keatons were obliged to cancel the Fifth Avenue this week through permission having been refused young "Buster" to play. The other Keith-Proctor houses with "smoking balconies" were likewise cancelled.

Leonora Kirwin, formerly the star of the stock company at the Tivoli, San Francisco, at present in New York, has been offered twenty weeks over the Keith circuit. This is Miss Kirwin's first trip East and will be her initial appearance in vaudeville.

W. J. O'Hearn, the Irish singing comedian, who is said to have all the good qualities combined of William J. Scanlon, Chauncey Olcott and Andrew Mack, will be seen around New York for the first time during week of January 28 at Hyde & Behman's, Brooklyn. Al Sutherland attends to the bookings.

The Holloways, the wire act now working at the Hippodrome, have signed contracts the fulfillment of which will keep them working continuously until 1909. Part of this time they will play at the Hippodrome, leaving there in the spring to go out with the Ringling circus, and the remainder will be filled in on the Keith and allied circuits.

"Spaghetti parties" are now the recognized social function for artists, provided they commence at a late hour. De Veaux and De Veaux were the hosts at one in their apartments on West Twenty-second street last week. Wells De Veaux gave his landlord "notice" of intention to move just before the services started, and then he, with his charming wife, told the bunch to "go the limit." The "bunch" did.

The Annual number of "The Performer," the organ of the Variety Artists' Federation in England, arrived this week. It is a handsome piece of work, containing 76 pages, including a handsome front page in four colors. The Honorary Editor of the paper, Harry Mountford, in an announcement makes the statement that 100 pages could have been issued had the printers received sufficient warning of the increase, the original estimate having been 60.

The Russell Brothers, after playing in vaudeville for five weeks or so, will return to the "road" with their former play, favorable bookings having been secured by their manager, Charles E. Blaney.

The Rogers Brothers have accepted a new libretto for presentation next season from Harry B. Smith. No arrangements have as yet been concluded for the new score and there is a possibility that the German comedians may decide to purchase numbers from several composers.

Edith Fassett and company in a new sketch by Miss Fassett entitled "Minerva's Manoeuvres" will be shown to metropolitan managers at the West End Theatre to-morrow evening. Miss Fassett in private life is Mrs. J. Lester Wallack, Jr. She sings and dances as well as writes. Her sketch is said to be built along an original humorous idea. Miss Fassett will have for support three other singers and dancers, who are given an opportunity to introduce specialties.

At the Fifty-eighth Street Theatre the Keith-Proctor management is attempting a voting contest by the audience to decide whether an intermission shall be given during performances. Small cards with a space for "no" or "yes" are handed to each person upon entering and returned to the ushers after an expression of opinion regarding the move has been recorded. The will of the East Side may be accepted for the other K.-P. houses in the city, excepting the Union Square, which is the sole continuous local theatre of the circuit.

A New York paper this week printed a despatch from Paris stating American acts were virtually barred in the French capital through demanding higher salaries than their professional English brothers, who had not such a heavy transportation expense. Nick Kaufman, head of the Kaufman family of bicycle riders, was quoted in a pessimistic style regarding the future control of vaudeville on both hemispheres, but as Kaufman's act has been steadily working on this side the newspaper man undoubtedly fitted his own words to the Kaufman interview.

The following kindly comment appeared in the English "Music Hall" of December 28:

"We have before us the Christmas Number, which happens also to be the Anniversary Number, of our American contemporary VARIETY. Its growth during the twelve months of its existence is, we suppose, unique in the history of professional journalism. This interesting aggregation of stories, articles and advertisements extends to sixty-four pages at the price of ten cents, which, by the way, is henceforth to be the regular weekly cost of VARIETY. The reason of the brilliant success of our contemporary is obvious. Throughout its career it has been singularly outspoken. The American journalist enjoys a happy immunity in this respect alike from legal restrictions and from the resentment of its readers. Here, with an appetizing garnish of pictures and pleasantry, is all the news and gossip of the week. Notable features of this number are a letter from that veracious and vivid globe trotter, Mr. Charles Leonard Fletcher; a frank statement of the vaudeville position here by Mr. Walter de Frece; some useful instructions as to foreign travel by Harry Houdini; a kindly appreciation of English audiences by Fred Niblo; a forecast of the future of the music hall in England by Mr. Harry Mountford; the story of American vaudeville recorded by the veteran Tony Pastor and an article historical of the music hall in London."

TALK TIGHTENING ON PITTSBURG.

Following the information printed in VARIETY last week that Percy G. Williams had a speculative eye on Pittsburg as a probable field of vaudeville endeavor in the near future, there has been a good deal of talk this week, more or less indefinite, but apparently having some basis in fact that Mr. Williams had entered into negotiations for the taking over of Hyde & Behman's Pittsburg house, the Gayety Theatre, now playing the Eastern Burlesque Wheel attractions.

Mr. Williams refuses to confirm or deny the rumor. But several managers declare they have confirmatory details from men in a position to know the affairs of the Brooklyn theatrical firm.

The Gayety is a modern theatre with 2,200 capacity, and would, it is believed, make an ideal location for vaudeville opposition in Pittsburg. At the same time it is argued that Hyde & Behman are bound up in interest with the Keith office through the arrangement whereby it is placing the shows in their Adams street house. It is argued on the other hand that such affiliation would place no bar on the consummation of the Pittsburg deal, as the Brooklyn booking was more of a nominal formality.

In other quarters the suggestion is made that Harry Davis' Grand Opera House, now booking through the Keith office, would make a much more logical Williams possibility. Although Keith books for the Grand Opera House it is said Harry Davis bears no love toward B. F. Keith, owing to the circumstances surrounding Keith costing Davis a large amount of money in the days of the old Equitable Booking Agency when Keith threatened to enter Pittsburg.

The wiseacres eliminate all houses from the situation excepting the Gayety and the Grand Opera House.

IS WILLIAMS GOING TO PROVIDENCE?

Percy Williams is reported to be the actual purchaser of the church property opposite Keith's Theatre in Providence, which was recently sold. Rumor has it that he intends to erect a theatre on the site. Mr. Williams refuses to either confirm or deny the report.

All he would say was that when he purchased sites for theatres the transfer would not be recorded in his name until such time as he was prepared to announce his plans.

The Keith Theatre in Providence is owned by E. F. Albee, Mr. Keith having presented the house to his general manager some years ago.

Abram Spitz, manager of the two theatres in Providence, was in the city this week, and when asked if Mr. Williams had purchased the church property mentioned, said: "I know it has not been sold and besides the site is altogether too small for the kind of an edifice Mr. Williams would wish to erect. If he is really desirous of coming into Providence with vaudeville he can have the key to my first-class house to-morrow. I can turn it over to him for much less than what it would cost to build another."

Jesse L. Lasky, of Lasky, Rolfe & Co., who is now abroad, may return this month to allow Max Hart, the booking manager for the firm, to go over in their interest.

WILBUR AND MANSFIELD CLOSED.

On Tuesday afternoon when Caryl Wilbur and Gertrude Mansfield appeared at the stage door of the Harlem Opera House they were informed that the place on the bill occupied on Monday by their sketch "61 Prospect Street" had been given to Mr. and Mrs. Sidney Drew.

The sketch team immediately called upon their counsel, William Grossman, of House, Grossman & Vorhaus. Mr. Grossman communicated over the telephone with Manager Rogers of the Opera House and E. F. Albee of the Keith circuit. A cancellation for the team's appearance in Jersey City next week was recalled and an adjustment of the affair will probably follow whereby Mr. Wilbur and Miss Mansfield will continue their bookings, which run up to the middle of April next over the Keith time. The cancellation at the Harlem house this week was due to the extreme nervousness of Miss Mansfield at the Monday night performance, which compelled her to leave the stage shortly after the opening of the sketch. Mr. Wilbur takes a dual role, first appearing in a ministerial garb. The gallery at the Harlem Opera House has been made a ten-cent one, attracting a crowd not overchoice in remarks. One young man way up in the loft asked "Who is she?" to Mr. Wilbur, and when Miss Mansfield came on such phrases as "She for mine"; "Where did you get her?" and the sound of two pairs of lips colliding caused the young woman to collapse.

It was some time after abruptly leaving the stage before she recovered her composure in the dressing room. The events of the following afternoon further unnerved her.

McMAHON WITHDRAWS TWO ACTS.

Indianapolis, Jan. 11.

McMahon and Chappelle and McMahon's "Minstrel Maids" did not appear at the Grand Opera House where they were booked on Monday. The local press was given the impression that Mr. McMahon was "indisposed," but the fact of the matter is that McMahon appealed to Shafer Ziegler, the resident manager, to shift himself and Miss Chappelle out of the opening position, McMahon stating that it would be impossible for a quiet comedy talking act such as they offer to occupy that place.

The manager paid no attention, and McMahon notified him he would withdraw both acts before himself and wife would open the show. The manager continued with his faraway expression, and the bill this week at the Grand was two acts short in consequence. According to the reviewer on "The Morning Star" the McMahon acts were badly missed.

Mr. McMahon has been informed that his engagement at the Columbia, Cincinnati, for next week, has been cancelled. Both theatres are under the same management. The artist will probably take some legal action over the Cincinnati date if not allowed to play.

Martin Beck and J. J. Murdock are expected here on Tuesday next. Mr. Beck was to have sailed for Europe this month, but that will occur in February, the Orpheum circuit's general manager returning to Chicago again before leaving on the boat from this city.

BILLPOSTERS MEET.

Boston, Jan. 11.

The annual meeting of the executive board of the National Billposters' Association was held here on Wednesday for the purpose of renewing for another year the agreement existing between the circuses, theatrical companies and billposters. No friction on that score occurred, but a number of minor discussions arose, the principal one being the question of objectionable theatrical titles and suggestive posters.

The matter was referred to a subcommittee and there is a strong probability that a censor committee will be appointed and an arrangement entered into by which all theatrical printers and lithographers will immediately notify the so-called censor committee when in doubt as to the possibility of any printing being rejected by the local authorities.

This will obviate the condition of the printer having a lot of unused paper on his shelves and avoid as far as possible any conflict between the billposters and municipal authorities. It will be the business of the censor committee to keep in touch with all inimical ordinances and objections registered by local authorities, art leagues, temperance societies, chiefs of police, etc., and in fact do everything possible to ward off conflict.

The matter of the amount of free tickets to be allotted towns of different sizes was also adjusted.

SUNDAY AGITATION IN BOSTON.

Boston, Jan. 11.

Boston is just now in the throes of an internal municipal row that bids fair to seriously damage the Sunday concerts at the vaudeville houses. The chief of police and district attorney had a difference awhile back and the present Sabbath closing is a campaign of reprisal on the part of the chief of police. So far has it been carried that there will undoubtedly be an indignation meeting held by the public to protest against the many indignities heaped upon them. For instance, a bootblack and his client were both arrested and fined five dollars each, several people were hauled in for sweeping their sidewalks, three transfer men were taken into custody, and even an undertaker had to pay a fine for moving a casket on the Sabbath.

At both the Keith and Williams houses "straight" shows were given last Sunday, but at the Orpheum the elevator was not running.

In some quarters it is stated that the enforcement of these blue laws is a step looking to their repeal.

POOR BUSINESS AT DETROIT.

Detroit, Jan. 11.

The new vaudeville venture of H. H. Lamkin and Dr. Campbell at the Lafayette Theatre has not been overwhelmingly successful so far. The opening the day before New Year's gave evidence of a continued flow of big business, but it dropped off during the week and has not since shown healthy signs.

The house is in opposition to J. H. Moore's Temple Theatre here, which also plays vaudeville and has become strongly intrenched in this city through the excellent quality of its offerings.

STRIKE AT HIPPODROME.

A strike by the stage hands at the New York Hippodrome last Saturday afternoon was quickly hushed up by the management, who acceded to the men's demands. They asked for twenty-five cents extra daily, an amount they had been accustomed to receive while the place was under the management of Thompson & Dundy.

Fred Thompson, of that firm, when running "the Hip" informed the men that if they would "set" the stage immediately after the matinee so there would be no hitch for the opening of the night performance they would receive twenty-five cents extra, increasing the weekly salaries of $12 to $13.50.

The men liked the proposition, but when the Shubert-Anderson management came in, while the stage continued to be "set" as before, there was no increase in the salary envelope.

A committee called on Max C. Anderson, who informed it upon the business warranting, the extra compensation would be gladly handed out, but as the opening production had entailed an expense of $100,000 without attracting too much money to the box office, Mr. Anderson "hoped" the men would be patient until the patronage jumped up.

The stage hands agreed among themselves to wait—and watch. They did both. On Saturday word was sent out to Anderson that "now was the time." The manager returned information that the wrong date had been selected, but changed his mind when a hurry call was delivered that the stage hands (over 100) had left in a body. A messenger recalled them upon the promise of future payments and the curtain rose for the matinee only fifteen minutes late.

BIG BUSINESS WEST.

Chicago, Jan. 11.

The New Year started in encouragingly for the variety theatres. The Majestic has always enjoyed large attendance, but now its great seating capacity is insufficient to accommodate the huge crowds and many are turned away almost daily. Manager Glover has found it necessary to sell seats three and four weeks in advance. It is an innovation here.

At the Olympic nearly all the available space is filled before eight o'clock, while at the Haymarket Manager Newkirk has every reason to feel satisfied with the results. The seating capacity almost equals that of two ordinary theatres.

Sid J. Euson is doing so well with his house, which was considered a "hoodoo" by others, that he is beginning to lose faith in pessimism. The Trocadero has the smallest seating capacity of the burlesque houses. Many are turned away at all shows.

Two years ago $2,500 weekly was the record at the Folly. Now receipts reach $5,000, with hardly a week falling under that amount.

"The" Quartet (W. E. Wood, Harry A. Ellis, William McDonald and Jack Hamilton), who hastily assumed a new name to fill in the week at Chase's, Washington, for which "That" Quartet had been cancelled, appear to be receiving the reward of faithful service. They are playing the Keith house in Altoona this week.

LEO CARRILLO'S CARTOON OF THE WEEK

"SUNDAY CLAUSE" CASE POSTPONED.

On Wednesday last in the Fifty-seventh street court the case of "That Quartet" against the Keith-Proctor firm for salary due was postponed to January 24.

In this action the defence has been set up by the defendants that the contract contained a clause calling upon the plaintiffs to give a performance on a Sunday and was void in law by reason thereof.

NO SUNDAY SHOWS AT DALLAS.

Dallas, Tex., Jan. 11.

Manager B. S. Muckenfuss and nine of the house staff at the Majestic Theatre in this city were arrested last Sunday night while the performance was going on.

The arrests took on all the earmarks of a "raid." Several deputy sheriffs, without warning, swooped down on the house, taking those under arrest to the office of the sheriff, where bail was given. The audience was dismissed and checks issued for a visit at any performance during the week. Marion and Deane were on the stage at the moment of the trouble.

300 AMATEURS IN ONE TOWN.

Columbus, Jan. 11.

Is Columbus permanently demented or only temporarily insane on the subject of vaudeville? No one charges Keith's new theatre here with the result, but nevertheless when E. Lightner, a "fakir," came to town advertising for "performers" to form a vaudeville troupe which would play before lodges of the Elks and Eagles, 300 youthful Columbians responded, depositing with the suave Mr. Lightner from $1 to $10 as an evidence of good faith.

When Lightner had been burdened with all the "good faith" he could conveniently carry Columbus lost him and the "300" lost their deposits. But all Columbus is talking about the mob of future actors who flocked to answer the advertisement.

WOULDN'T CHANGE KATIE BARRY.

Boston, Jan. 11.

Katie Barry threatened to retire from the bill at the Keith house here because her dressing room is upstairs. Miss Barry said ordinarily she would not object, but her present act requires three comparatively quick changes. Her request remained unheeded, however.

CLEVELAND A BOOKING AGENT.

A booking office for vaudeville and summer parks may soon be opened by W. S. Cleveland, recently the New York representative for John J. Ryan, when Mr. Ryan directed the destinies of three theatres.

Mr. Cleveland will locate in New York City, booking in harmony with the office of William Morris. About twenty parks have signified a willingness to secure talent through Mr. Cleveland's hands, and several vaudeville houses are also looked forward to by the coming agent.

ACTORS' UNION INSTALLS PHILA. LODGE.

Philadelphia, Jan. 11.

A new local of the Actors' Union was established here last Sunday. It was to have been called "Local 18," but the Newark, N. J., lodge surrendered its charter a few days before owing to a lack of sufficient membership, and the Philadelphia lodge took its number, Local 6. 187 members were installed at the opening by James L. Barry.

JOE GANS BURLESQUE FEATURE.

Chicago, Jan. 11.

Joe Gans, the champion light-weight puglist, who recently defeated "Kid" Herman, is the feature this week with the "New York Stars," a burlesque company, at the Trocadero Theatre.

Gans receives for his salary twenty-five per cent of the gross weekly receipts. The record for the house is $5,300, taken in when "Battling" Nelson, another fighter, held the same position. The engagement of Gans, if successful here, will probably be extended by the Eastern Burlesque Wheel, which is said to hold an option on his services.

The fighter will be the "added attraction" with the "Bachelors' Club" burlesque company at the Murray Hill Theatre next week.

SONG'S LONG LIFE.

Owing to popular demand of the trade Charles K. Harris has issued a new edition of his famous "After the Ball." He has already received advance orders for over 20,000 copies.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

Vesta Victoria (Reappearance), Colonial.

Ethel Levey (Reappearance), Harlem Opera House.

Creo Brothers, Colonial.

Edward J. Connolly and Company, Fifth Avenue.

Russell Brothers (Reappearance), Hammerstein's.

William Gould and Company, Hammerstein's.

Frances Swartz and Company, Pastor's.

The Hoopers (Reappearance), Pastor's.

The Cycling Brunettes, Pastor's.

Bernier and Stella, Pastor's.

Arthur Whitelaw (New Act), Fifty-eighth Street.

Bermier's Mannikins, Union Square.

Walter Perkins and Company, Novelty.

Will Davis, Novelty.

Agoust Family (Reappearance), Keeney's.

Tom Nawn (New Act), Gotham (Brooklyn).

NEW ACTS OF THE WEEK

Julia Sanderson.
Songs.
11 Mins.; One.
Keeney's.

That encores extended the time of singing three songs out into eleven minutes is perhaps the best indication of the audience's judgment of the act. Most of this came during the last song in which Miss Sanderson makes use of a small boy, dressed in faithful representation of a "Teddy Bear," who did a ridiculously clumsy dance. Miss Sanderson has a delightful full, rich voice and an altogether charming stage presence. For her debut she wears a white lace frock and quite the biggest, fluffiest white hat imaginable. The singer dances a bit, but it is such a small bit that one would like to watch more. She should by all means work in another dance or two if she can do so without injuring her singing.

Rush.

Rose Coghlan and Lynn Pratt.
"The Higher Law" (Dramatic).
28 Mins.; Full Stage (Interior).
Hyde & Behman's.

Lynn Pratt wears a waxed moustache and the makeup of a dissipated roué. Also he tortures defenceless womanhood with cruel wiles to gain possession of "the papers." But he isn't the villain of the piece. O, dear no. That part falls to C. F. Dazey; he wrote the playlet. Margaret Westbrook (Rose Coghlan) is, of course, a woman with a past. Just when this past is successfully buried and she is the wife of the Secretary of State, Randolph Thurston (Mr. Pratt), a foreign spy who was involved in this same past, comes upon the scene after goodness knows how many years and demands that she steal state secrets for him on pain of exposing "these letters." Mrs. Westbrook prepares to commit suicide by means of a poisoned ring, but in the schuffle Thurston's hand is scratched and the descending curtain finds him lying limply about the Secretary's drawing-room furniture, unmistakably dead. All this requires an unlimited quantity of talk, sobs and tall acting, but the audience was left almost unaffected. The story is too obvious and developed with all the melodramatic tricks known to the trade. It will probably never reach importance. *Rush.*

Adele Ritchie.
Songs.
13 Mins.; One.
Fifth Avenue.

Placed next to the last number of the Fifth Avenue program, Miss Ritchie attested her drawing power by holding the audience through two hours and one-half until her appearance, the former prima donna of "The Social Whirl" and other Broadway musical productions not appearing until 10:30 Monday evening. In a white lace gown embroidered in silver Miss Ritchie was a pretty picture. She sang three songs, the first "I'm Looking for a Sweetheart," which she gave before in her vaudeville trip; the second was "The Girl with the Roosevelt Bear," followed by an Irish number. For an encore a humorous recitation, "The Monk and the Maid," was offered. This last was first given by May Belfort, the English singer, on this side. Miss Ritchie was in good voice, and barring the dullness of the orchestra leader obliging the singer to act as stage manager for a moment in her opening selection, her act passed off to the very evident pleasure of the audience. *Sime.*

Guyer and Crispi.
"Watch the Finish" (Comedy).
22 Mins.; Four (Interior).
Fifth Avenue.

Ida Crispi is the "newness" in the sketch, having replaced Charles Guyer's former partner Nellie O'Neill. Miss Crispi was the one bright spot in the cast of "Mam'zelle Champagne" on the Madison Square Roof Garden last summer. Her song "The Tadpole and the Frog" in that piece with an eccentric dance was the redeeming features of the production, other than the music. She has brought both to vaudeville, and these, combined with her angularity and the "rough-house" dancing finish, give the act an extraordinarily strong ending. In build Miss Crispi is the exact opposite of Miss O'Neill, who was short and dumpy. Mr. Guyer's performance remains the same. He is fortunate in having Miss Crispi, for with her he has a better act than ever and should allow the girl to take an encore for her dance. *Sime.*

New Acts.
Dixon and Anger.
Comedy Act.
19 Mins.; One.
Hyde & Behman's.

This pair have secured something of a novelty in German dialect comedy. The special drop shows a Western scene. The men have been captured by Indians while working a mine. They escape and some good dialect talk is worked in by Mr. Dixon as the "Dutchman," Mr. Anger working "straight" as before. A third person, a woman, unnamed on the program, is in the piece and rather too much is made of her attempts to kill the comedian. Anger changes to an Indian makeup and one song is used. With more of the dialect talk and another song or so the act should build up into an excellent comedy offering. *Rush.*

Frank Odell and Rose Kinley.
"Pierrot and Pierrette" (Comedy Acrobatics).
12 Mins.; Full Stage (Bare).
Pastor's.

After playing for a considerable time in the West Frank Odell and Rose Kinley make their first New York appearance at Pastor's this week. Mr. Odell was formerly "Gordon" of Bush and Gordon. In the present act, he has a good comedy and artistic makeup, with Miss Kinley dressed prettily, spoiled to a degree by her unbecoming mode of dressing her hair. The offering lacks sequence. Miss Kinley opens with a song with Odell upon the stage, and they both exit after a dance which should be remedied to the extent of having Odell remain, the girl necessarily leaving for a change. She should correct a fault of swinging the arms while singing. The acrobatics of Odell are excellent and much comedy is derived. There is a little of "mechanical doll" work introduced. The acrobatics might be shown earlier to shorten the opening and more new comedy put in. The Pastor audience enjoyed the couple greatly and was liberal in applause. *Sime.*

Zenda.
Auto-Defier.
13 Mins.; Full Stage (Bare).
Rose Sydell's Co., Murray Hill Theatre.

As the second of the strong men allowing an automobile to pass over his body, Zenda, with the Rose Sydell Company at the Murray Hill Theatre this week, is providing a sensational feature for burlesque patrons. Zenda is not as stout as Marino, who was the first to do the trick in this country. The man at the Murray Hill gives a prelude himself, during the course of which he also exhibits his muscular development and control, that having been his former "act" in burlesque. The machine is the ordinary touring car, carrying six persons. Lying upon a rug underneath which there is rather a high "run," Zenda catches the machine on the flank. The noise of Marino's exhibition is missing, but this could be remedied if thought necessary. Zenda is a drawing card; the fullness of the house at the Murray Hill Tuesday evening indicated this, the act having been extensively billed in the neighborhood, and the audience remaining intact after the close of the show proper when Zenda appeared. It should prove a big attraction for once only over the entire burlesque circuit. *Sime.*

Max Wessely Troupe (4).
Jugglers.
11 Mins.; Full Stage (Garden).
Union Square.

The Keith people have been very successful in digging up good closing acts lately. They have another excellent one in this newly imported troupe. The four (two men, a boy and a woman) manage to pack more fast action in the short space of their appearance than any organization of its size seen hereabouts recently. Not only do they keep moving rapidly but find time for an entire costume change. In the team work they showed traces of nervousness at the Monday afternoon performance and a number of their best tricks fell down on this account, but the rest showed plainly that after a few days work they will have a smooth and altogether novel offering. The woman is a decidedly pretty one and is more than an extra member, taking an equal part with the men in all the work. The closing feat is a clever adaptation of the old plate passing trick. The plates whizz through four hands in a zig-zag line, ending in an upward swoop to the last person stationed on a balcony. The act is a valuable acquisition to American vaudeville. *Rush.*

Martin and Buckley Company (4).
"The Intruder" (Comedy).
25 Mins.; Four (Interior).
Pastor's.

Frank Martin, Chas. F. Buckley, Oscar Braddock and Jene Leighton play the sketch, the author of which is unnamed. It has no plot of consequence, a young man (Mr. Braddock) in character of a "tough" calling at the home of a young woman (Miss Leighton) to ask her father (Mr. Martin) for her hand in marriage. He obtains the consent after disguising himself as a negro minister and threatening to shoot the girl's father if it is not given. A friend of the family (Buckley) is present during the time and most of the fun is secured through the conversation in Irish brogue between the two men. Buckley makes a good Irishman, more radical in type than Martin. Miss Leighton has little to do, while Mr. Braddock grossly overdraws his tough boy unless he will wear less modish clothes. Several tricks played upon the men by the youngsters, who are old enough to be engaged, smacks of a "Peck's Bad Boy," but they gained the laughs, as did the act throughout, it having been drawn in rather a broad vein. Three or four minutes could be taken out. *Sime.*

Signor Chefalo.
Magic.
17 Mins.; Four (Interior).
Pastor's.

Chefalo is an Italian, which is unmistakably made known through his accent while talking. Talking is the largest defect in his present magical offering, mostly composed of palming. The man talks incessantly while on the stage; he is not understood one-half the time, and even though he were it would still be as tiresome. As a palmist he is good in some tricks and fair in others. Excellent work is done with the steel rings. There is a rather good looking girl assistant who also attempts a little work on her own account. Chefalo came on here from the West. He lacks a great deal but his seeming inability to remain silent is at present the greatest fault. *Sime.*

The new Orpheum Theatre in Milwaukee, now building, will not be completed before the opening of next season.

OUT OF TOWN.

Snitz Moore and Company (3).
"A Self-Made Man" (Dramatic).
18 Mins.; Four (Interior).
"Parisian Widows" Co., Trocadero, Chicago.

The Biblical commandment "Honor thy father and mother" has been solemnly adapted to serve as a moral in the story of "A Self-made Man," written and staged by Ed F. Rush and Wm. H. Lytell. It is featured with the "Parisian Widows" and first produced at the Trocadero Theatre in this city. The piece has for its central figures a prosperous but infelicitous Hebrew and an ungrateful son. The love of a father for his son is vividly illustrated in two strong scenes. It is well written, but could be strengthened considerably. There is plenty of sentiment and wholesome truth blended. More accurate atmosphere would improve and give the surroundings a natural aspect. Snitz Moore distinguished himself as the aged Hebrew, the first serious part he has attempted. The result was most surprising to those who know him as a comedian. His conception is natural, unaffected and the character stands a sympathetic, admirable and commanding figure, almost perfection in makeup and treatment. Moore should continue in serious roles. Lee Heckman as the imprudent son displayed excellent dramatic ability. Madge Coleman as the young Christian wife of the son made a good impression, and Heloise Horton furnished some agreeable comedy as the housemaid. The audience applauded and manifested much interest in the sketch. It is entitled to a good position in vaudeville.

Frank Wiesberg.

Edgar Atchison-Ely.
Comedian.
12 Mins.; One.
Orpheum, New Orleans (Jan. 7).

Ely has signalized his re-entry into vaudeville by discarding the dress usually worn and appearing in evening attire. His opening song, "Abraham Jefferson Washington Lee," of the singing of which he has not the proper conception, was not accorded as generous a reception as "Oh! Mister Brown," with interpolated "business." "Mary Ann" is used as a closing number. Ely should use full stage and do more dancing. His songs are poorly selected and at present the act needs priming.

O. M. Samuel.

Stanley and Scanlon.
Musical.
17 Mins.; Full Stage.
Empire Theatre, Atchison, Kans.

This act proved to be a comedy hit and a novelty from a musical standpoint. The chimes introduced by the team are different and out of the ordinary, meriting the applause received. The comedy is on the eccentric order, in which both participate and keep the audience laughing. The act is well constructed, clever and original.

Dick Bosauko.

The Artois Brothers, acrobatic comedians, and Coram, ventriloquist, two foreign importations, sail for England next week, having completed their American engagements.

BEDINI REFUSED ANY LATITUDE.

Judge Lacombe in the United States Circuit Court for the Southern District of New York has signed the order restraining Jean Bedini or his agents from infringing upon the playlet of Fred Karno's known as "A Night in an English Music Hall."

The attorney for the defendant (Bedini) submitted to the Court late last week a paragraph with a plea that it be inserted into the Court's order, as more clearly defining his client's legal position. This proposed insertion read to the effect that Bedini might produce a stage upon a stage, provided he did not use the business or dialogue of the Karno act.

It was opposed by House, Grossman & Vorhaus, who appeared for Karno, and Judge Lacombe handed down a memorandum in the case. The Court declined to allow the paragraph to be made part of the injunction and said in part:

"It seems unnecessary to modify this order by the excepted paragraph submitted by the defendant (Bedini). As signed it is in the original form giving the plaintiff (Karno) full protection to what he is entitled to and without working any undue hardship on the defendant. If the latter will honestly endeavor to avoid pirating complainant's dramatic composition he will experience no difficulty in obeying the injunction. If the additional paragraph were inserted it might afford the defendant an excuse for a production substantially the same as complainant's, with only some unimportant trivial change from what has already been found to be an infringement."

The Bedini act "A Night in English Vaudeville" is programmed to play at the Keith-Proctor Union Square Theatre commencing Monday next. If a violation of the terms of the injunction is proven during that time or thereafter a charge of contempt of court will be the recourse of Karno.

NEW HOUSE IN YOUNGSTOWN.

Youngstown, O., Jan. 11.

Ground was broken last Monday for the erection of a new popular-priced vaudeville house. It will be a brick and terra cotta structure with small capacity. The site is nearly opposite the Park Theatre and within a square of the Grand Opera House.

George Olenhausen, who has a circuit of five-cent theatres in this and neighboring cities, is the owner.

As there has been little vaudeville here since the Grand was on the Keith circuit the venture will likely be a successful one.

LONG WALK ON WATER.

C. U. Oldreive is on schedule time in his "walk" from Cincinnati to New Orleans by The Shank's Mare Boat Line. Oldreive, it may be explained, has promised to walk down the Ohio River on a pair of six foot boat shoes as a preliminary to telling the patrons of Huber's Museum all about it and exhibiting the shoes. Mrs. Oldreive accompanies her husband in a rowboat carrying provisions for the trip, on which there is a wager.

Eddie Mazier, lately with the George Primrose minstrels, has returned to his home in Youngstown, O. He will play vaudeville the remainder of this season.

BULGER OPENS THE 28TH.

Baltimore, Jan. 11.

Harry Bulger, the comedian with "The Man From Now" company, playing in this city, has signed a contract to appear in vaudeville, opening at Hammerstein's in New York City January 28.

There was a rush for Mr. Bulger's services when it was learned that the show would close, and he might accept a few weeks pending another production under the management of Henry W. Savage, to whom he is under contract.

Fred C. Schoenberger, the Keith representative here, called upon Bulger, offering him ten weeks, five of which were to be played in New York City. P. J. Casey, connected with William Morris' office in New York, came to town on Wednesday night and closed a contract with the comedian before leaving his dressing room.

Meanwhile positive directions had been received by Mr. Schoenberger to corral Bulger at any price; to offer him fifteen consecutive weeks on behalf of Keith, and to outbid any competitor by an increase of $250 weekly on the salary offered.

The second Keith proposition was put before Bulger, who answered he would prefer to play the Morris time. A prominent vaudeville artist appearing in this city was then approached by the Keith manager and offered a bonus of $200 if Bulger could be induced to sign a Keith contract. This artist, who is a member of the Vaudeville Comedy Club, told Schoenberger to take a drink of ice water.

Mr. Bulger informed a VARIETY representative he would return to vaudeville with a new sketch using about nine people.

HARRIS TALKS TO SENATORS.

The bulwark of the nation, more often referred to as the United States Senate, had its members interviewed this week by Charles K. Harris, the music publisher. Mr. Harris has had considerable correspondence with the august members and was requested by several to call in person to talk over the Copyright Bill which is now in committee awaiting action.

The proposed law grants protection by restricting the use of a musical piece absolutely to the author and composer for a term beyond the death of each. Mr. Harris impressed upon the Senatorial body the loss resulting to a publisher through a "hit" being given to the public by talking machines.

The publisher claimed that, whereas a short time ago a "hit" sold 1,000,000 copies when a pronounced success, nowadays through the influence of the catchpenny devices, a sale of 200,000 was considered the limit. Owing to the broad nature of the bill it is not expected that it will go through this session of Congress.

KEITH'S LEWISTON CLOSED.

Lewiston, Me., Jan. 11.

The Keith vaudeville theatre here closed last Saturday night. Dr. W. H. Hawkins, the local manager, said: "We closed in a blaze of glory. This is the first week we have made a dollar."

The house continues as a "Nickolet" under the Keith management, with a Mr. Jordan from Providence in charge.

MUSIC HALL WORKERS STRIKE.

List, ye seekers after that elusive thing, the "equitable contract." You are not alone in your struggles. The whole Actors' Union, or such part of it as habitates below Fourteenth street and east of Third avenue, are engaged in that identical strife.

The performers working in a chain of East Side music halls controlled by a syndicate known as "The Managers' Association" are now on strike to the number of some 300, and lacking their services these managers have been compelled to put in moving pictures to gap over the time of the struggle.

The trouble grew out of the refusal of the managers to renew contracts with the stage carpenters, musicians and other attaches of their establishments. The actors (most of them Jewish) refused to work, the union ordering a sympathetic strike. These contracts are made by the year and run out on January 17.

Now comes word of treachery. It is whispered about the headquarters at No. 6 Union square that Local 310 of the Musical Union, that section of the parent body which supplies sweet strains for the East Side halls, has been letting its members work sub rosa for one of the blacklisted amusement places.

The variety halls affected by the lockout are the People's, 104 Bowery; Grand Music Hall, Orchard and Grand streets; Irwin's Theatre on Broome street, Agdit's two houses on Clinton and Eldridge streets and the Star Vaudeville House on Forsyth street.

While the mighty battle rages pinochle, checkers and chess are suspended in the Actors' Union headquarters to give place to war talk.

There is a live probability that the United Hebrew Trades, a powerful labor union body of the lower East Side, may take sides with the striking actors and the trouble may spread over a wide field of East Side industry.

The Industrial Workers of the World, a union of Jewish actors, is not involved in the difficulty. This organization places the shows in the Golden Rule Hall on Rivington street and the Thalia on Broome street. The managers of these and several other similar places have renewed the old contracts.

The demands of the striking actors, stage hands and musicians include the renewal of the old contracts giving them the union scale of wages and granting the union recognition.

CORBETT TAKES ALLEN'S SKETCH.

When Edgar Allen started his vaudeville bookings with "A Thief in the Night," the sketch formerly played by James J. Corbett in vaudeville, Mr. Allen rested under the impression that Mr. Corbett had no further interest in the piece.

Allen heard to the contrary, however, having been informed by Sidney Wilmer, who wrote the piece, that Corbett had received a promise that it would be released to him upon demand, and the demand had been made.

Mr. Allen was obliged to give up the sketch in consequence and is now in the throes of writing a farcical piece for himself.

LONDON NOTES

By C. C. BARTRAM,
Variety's London Office, 40 Lisle St., W.

George Bastow, the famous impersonator of Farmer Giles and an artist who would make a hit in America, has had to concel his role of the King in the Leeds edition of "The Sleeping Beauty," while illness has also cut out Millie Linden, cast for "principal boy" at the Theatre Royal, Birmingham. Marie Lloyd has not been well lately, and is just back from a month at a health resort. The noted Harry Randall has been compelled by sudden indisposition to give up his very important part in the Drury Lane pantomime, Arthur Conquest supplanting him on immediate notice.

Following the late operation for appendicitis on Manager Gibbons, Director Grimes, who is concerned with twelve music halls, has also been under the surgeon's steel. Then there have been several deaths, including DeVoye, the horse trainer, and Paul Courtenay, who caught pneumonia whose seeds are so thick in the air. The latter leaves a widow and six children. Both were V. A. F. members.

The Variety Artists' Federation is booming and there is some talk of raising the initiation fee. Late events have given it prestige, and the White Rat strike having been so long quoted in argument, those who wish for a change can now quote the Brixton lockout. It was certainly managed with shrewdness and the outcome has been singularly fortunate. Those who lately had on the war paint are singing now the piping songs of peace and are willing to do things the easy and pleasant way if met in the kindly spirit of give and take.

There is little doubt that DeFrece, Barrasford, Macnaghten, Baugh, Graydon, Wilmot, Broadhead and various other managers would be quite willing to see the Federation abolish or modify the barring clause. So far Stoll and Payne have been the principal lions in the path and a little concession from these two managers would help to make things better all around.

The Palace is featuring Little Tich and running daily matinees for the holidays.

The anniversary number of VARIETY is considered the best ever and the London supply is entirely sold out. The articles are of general interest on both sides of the ocean.

The world's oldest gymnast, Henry Johnson, of Grantham, England, reached 100 years this Christmas. He has played before King William IV, the Duchess of Kent, Queen Victoria in the year of her coronation, and the King when Prince of Wales. His face has the smiling look of an old showman and is seamed with the wrinkles of experience.

A number of small halls over here, as well as one very large one, are experimenting on your five-cent idea of running a show with living pictures and song. However, the public are pretty well used to pictures and they must be good if they are expected to interest.

Tipping goes down and out January 1, but those needing special service can arrange on their Monday opening as to extra remuneration at the end of the week. The Federation is entirely friendly toward stagehands, especially since the stand they took in the late Brixton trouble, and the aim will be to put such pressure on managers as will make them pay union wages. A beginning has been made with Manager Gibbons, who has greatly pleased the stage staff association by cheerfully paying the regulation salaries.

The London Empire will put on a new posing show soon. In a way it was first in the field with its "Venus," '01. The Pavilion supplants the touring La Milo with the Seldoms, four Berlin art models.

The Music Hall Benevolent Fund is in a bad way and there is a possibility of its having to suspend operations sooner or later unless something is done. It is a noble charity and the fact that its administration is in managerial hands for the most part seems to be its most unpopular feature. There is a growing feeling that artists should administer their own charities. However, an effort will be made to right things at a general meeting soon.

There seems to be a slight reaction against the "twice-nightly" system and several managers are advertising full uncut once-nightly shows. One provincial hall gives one show nightly up to Saturday, when a "twice-nightly" bill is run.

The pantomime season is growing into full bloom. The "Babes in the Wood" is being done at twenty-four places, "Cinderella" at seventeen and "Aladdin" at fourteen.

The DeFrece circuit will soon represent seventeen halls. After the pantomime season it will open the Theatre Royal, Edinburgh, as the Royal Hippodrome and the Theatre Royal, Leeds, as the Holbeck Palace. It is planning for a place in Birmingham as its next acquisition.

It is being proposed to hold the Music Hall Sports at the Crystal Palace next year, when an attempt will be made to revive them on a big scale.

For 1907 the outlook is better and brighter than it has been for some time. It seems quite sure that we are to have that opposition which is the life of trade and the octopus of monopoly will not grasp quite everything in its tentacles. The bad financial experiences of the past year are not likely to be repeated, and the general concensus of opinion is that things have reached the turning point and will steadily improve henceforth.

CIRCUS NEWS.

The opening of the Barnum-Bailey circus at the Garden will likely occur during the week of March 11.

Mrs. James A. Bailey and her brother, Joseph T. McCaddon, returned on the Celtic yesterday morning from London, where they had attended the annual meeting of the stockholders of the Barnum & Bailey show. Mr. McCaddon, chairman of the board of directors and trustee of the James A. Bailey estate, will, with Mr. W. W. Cole, managing director, set the machinery of the great show in active motion at once preparatory to the opening of the coming season. It is likely that there will be much done of interest to the show world in the immediate future.

One thing that seems to be settled is that the Carl Hagenbeck show is going to have hard hoeing the coming year. Hagenbeck will have the hand of every circus man in the country against him. The show closed at Diaz, Mexico, last Wednesday night, after a disastrous season and its stock was shipped Friday morning to the winter quarters in New Orleans, by way of Eagle Pass, Texas. The American circus men are considerably incensed at Hagenbeck's efforts to place a show in the United States in competition with them, particularly so because they are at a loss to understand his motives. He is independently wealthy and, they say, could scarcely be actuated by a desire to increase his income. In any event they believe that with a disastrous season behind and the prospects of a still worse one before him he will be frozen out of the business next year by the weight of a combined attack.

John H. Havelin, who owns a large interest in the Hagenbeck outfit, returned from New York to Cincinnati this week and confirmed the report that the deal with the Ringlings had fallen through. Mr. Havelin said: "We thought it would be to our advantage to have the Ringlings interested, but we could not agree upon terms. Carl Hagenbeck is now in Europe after the best attractions and we intend to make the show the best in the field." The route and dates of the Hagenbeck organization have been pretty well laid out for next season. It will play Cincinnati early in the spring, working into that city from its winter quarters and continuing northward. It is understood in Cincinnati that Mr. Havelin will give all the personal attention required to the show from now on.

If John Ringling expects to dominate the circus world he will by no means have everything his own way. There are others in the tent world who also see visions of monopoly. Jos. T. McCaddon is one. With the prestige of the Barnum & Bailey money and standing behind him he would make no mean rival to Ringling. The John Robinson people likewise declare that they can command large sums of money sufficient to swing a big circus deal, and declare that they are by no means inclined to sit quietly aside and see themselves left out by the formation of a huge monopoly.

The Bostock show playing at the newly opened Coliseum in Toledo closed on the 5th. Poor business caused the suspension. The Coliseum will probably remain closed for the remainder of the season.

Several of the English officers and directors of the Barnum & Bailey corporation came over with Joseph T. McCaddon "incognito" to look over the situation in America and to pass upon the future plans in the interest of the English stockholders.

As an indication of the amount of labor put forward in the preparation of a tent show for a season it may be stated that Barnum & Bailey are now making ready over two hundred different kinds of printing and lithographs and more than a score of publications.

"Eddie" Arlington, for seven years the general traffic agent for Barnum & Bailey's circus, has broken away from his old connection and next season will hold the same position with the Pawnee Bill Wild West. He is a son of George Arlington, who was for a number of years the general manager of the Barnum & Bailey show under James A. Bailey. No explanation of his change of employment is given, but circus people hint that dissatisfaction with the management under the direction of Bailey's widow is the cause.

"Tody" Hamilton will be the guest of honor at the annual dinner of the New York Press Club.

Another story that gives credence to the statement that the James A. Bailey estate circus interests are not for sale is the report that the passing of last year's dividend and the apparently poor showing to the public is due to expert bookkeeping, with the idea of "bearing" the stock in order that it might be bought in at a greatly reduced figure. It is stated that "Al" Stewart, of the Strobridge Lithographing Company, a close friend and business associate of the Baileys, has been quietly buying all the Barnum & Bailey stock in London that he could secure.

After peddling his outfit (Wallace Shows) around for $100,000, which is regarded as more than cheap for the plant, Ben Wallace has formed it into a stock company, taking in his heads of departments, Messrs. Corey, Talbot and Franklin. The show will go out again next season.

Al. W. Martin, who controls the "privileges" with the show, will sell tickets as usual. He's a permanent fixture with the organization. Martin's "rake-off" from the tent show business is said to be in the neighborhood of $30,000 a season.

The Sells-Floto show has jumped from Mexico to Los Angeles, where it will winter in order to take advantage of an early spring tour through California.

Shows of the Week - - - By Rush

DREAMLAND BURLESQUERS.

In the construction of the two-act burlesque "Roseland," the offering of Miner's "Dreamlanders" at the Dewey Theatre this week, Dave Marion, who wrote book, lyrics and music, is admirably seconded by an unusually capable singing organization. It is perhaps for this reason that since the opening the trend of the show has been toward the development of musical features rather than toward the extension of the comedy department.

For well-constructed musical specialties and stage handling the "Dreamlanders" have not been surpassed this season. Capitally worked up numbers follow each other in rapid succession, each one standing out from the average of burlesque work.

The first of these was early in the opening act. It involved a sextet with the girls and a trio of men engaged in a quarrel. Each verse brought three more girls on the stage to an excellent climax in a wholesale "roughhouse" in which the entire company became engaged. In another number a "sightseeing" coach was used as incidental to a good song with entertaining comedy supplied by Harry Fox, the leading comedian, and Dave Marion. One of the prettiest numbers of the show was a "coon" song, "Hannah from Louisiana," capitally led by the Melnotte Sisters, in which the male voices were used to good effect off stage.

All the numbers are lavishly dressed and Aggie Behler, the soubrette, displayed one of the most elaborate wardrobes seen about the local burlesque houses in many weeks. She has four changes in the first act, wearing a fresh costume for the finale of that piece.

Fox did very well with a German dialect part, aided by William Laurence in a Hebrew role, while Marion played "straight" except for a comedy bit.

Fox in a dancing and singing specialty, assisted by the Melnotte Sisters, and Marion backed up by the company in his sketch, "East Side Life," were evenly matched for olio honors. Marion's tough characterization is decidedly clever, and the specialty is splendidly worked up for comedy purposes through the harelip talk.

After his dialect work Fox was scarcely recognizable as a polite comedian. He has a method that is all his own, a good voice and a quiet but effective stage bearing that stamps him as a "comer." The sisters are pretty girls and graceful dancers. The trio compare to their own advantage with any similar vaudeville combination.

Barnes and Laurence do the ordinary line of dialect conversation stuff, using a good many old and obvious jokes, and the Bijou Comedy Trio give a fair balance of melody and comedy. Some of the clowning is a bit rough, but the voices are well selected for those effects of harmony that burlesque audiences like. Their voices give weight to all the musical numbers and a fine strong bass, apparently belonging to Fred Barnes, was heard throughout to good effect.

The girls, fourteen in number, are a well-selected lot, running to agreeable plumpness without getting into the heavyweight class and worked with dash and speed. The dialogue is notably free from suggestiveness.

HYDE & BEHMAN'S.

Rose Coghlan, "assisted" by Lynn Pratt in a dramatic playlet called "The Higher Law" (New Acts), furnishes the headline feature and Dix and Anger, who are breaking in a new offering somewhat away from their former line of work, are also under New Acts.

The Zingari Tronpe, considerably changed as to personnel but with the same musical program and attractive setting, really usurped the headline place in the estimation of the audience. M. Tanza is a new member, having previously been with the Milani Trio, from which act the Zingaris have taken their closing number sung by the entire troupe during the finish in "one." Several of the women are new to the combination, apparently younger than their predecessors. The routine has been so shifted as to make the program more compact and the dancing has been cut down. Dora Ronca's violin solo remains an attractive feature.

Gallagher and Barrett pleased with their modern travesty act. They have quantities of sure-fire burlesque material and the fast twisted talk was good for laughs throughout.

The Bessie Valdare Troupe of bicyclists closed the show with excellent team riding and pretty dressing. They open with an attractive blue costume admirably set off by a winged headdress, changing later to neat green and gray. This organization shows improvement at every appearance, the work of the youngest member gaining speed and smoothness particularly.

Bertie Herron works with a snap and dash that carries her through with flying colors. Her stories are fresh and pointed and she is using a new opening song. The change to blackface gives the act variety, also adding interest, and her final dance gets her off stage very nicely.

Mlle. Chester modestly values her "statue dog" at $10,000 in a program note. The animal's posing is a remarkable performance—but $10,000 is quite a pot of money. The act is a neat one and the Brooklyn audience liked it immensely. There were eleven tableaux illustrating hunting terms in which the white figures of the woman and dog stood out sharply against the background of solid black.

Alf Grant and Ethel Hoag had an uphill road of it. The house was at first very much disinclined to accept Grant as a comedian and his stories fell with a tinkle like the dropping of icicles from the eaves. The travesty at the finish, however, carried them through and they were rewarded with three bows. There is limitless opportunity for Miss Hoag to make costume changes, Grant holding down the stage several times for long enough periods to permit of this, but she wears the same frock throughout. Miss Hoag's personal appearance is the largest part of her contribution, and she should make the most of it by the use of pretty costumes.

Edgar Foreman has disposed of his sketch "The Adventures of Rocky Riggs" to a theatrical firm. It will be rewritten and produced next season as a play, with Mr. Foreman in the role of "Rocky." The remainder of this season will be spent by Mr. Foreman in vaudeville, playing "The First Quarrel," in which he is assisted by Lillian Orr.

UNION SQUARE.

A first-rate average of dancing, singing and comedy make the show run off nicely to an excellent finish in the fast juggling of the Max Wessely Four (New Acts).

Nita Allen and company in "Car Two, Stateroom One," made instant friends for their neat farcical sketch. The plot develops quickly to the accompaniment of well-ordered comedy situations and bright lines and a single song by Frank Erwin Randolph gave it an attractive musical touch. Miss Allen plays with skill and made a bewitching figure.

George Evans is in his fifth and final continuous week. He has a new line of talk—that is to say, it is different from what he used last week, although much of the matter has been heard before. There seems to be little doubt but that he has made a success of his extended engagement.

Edith Helena comes back to the East after a lengthy absence. Her exquisite high notes are as brilliant and pure as ever and her finish, in which she imitates the tones of a violin with surprising fidelity, gave her a splendid exit. She was recalled for a fourth number.

Harry and Alice Taylor in the neat shooting and equilibristic act they showed about here recently return with their offering unchanged and Carson and Willard show the same "Dutch" conversation.

John F. Clark secures laughs with his monologue; and Connors and Raymond were billed to open the show, but their clever dancing and singing specialty was moved to fifth place, a position which they undoubtedly merited. The girl of the combination is misled into singing on several occasions. She has no voice and should leave this part to her partner, contenting herself with the pretty stage pictures she makes in her three changes and graceful dancing. The man might make a more complete change for the song "San Antonio." A Stetson and knotted handkerchief do not make a cowboy, particularly when set off by light gray trousers of the newest and most extreme Broadway cut.

The Three Perry Sisters return with their act immensely improved. The one place where it halts disagreeably is during the recitations which fill the gap for the first change. The final song and change is pretty, although the pink pajama girl is the only one in the combination who is possessed of a voice. The trio is provided with a new set of pajamas and the dressing has been improved all around.

Foster and his dog were an entertaining number, and Reily and Morgan opening the bill did fairly for that hard position. They dress neatly, however, and the woman has a good voice.

Borani and Nevaro use a good entrance, the girl being concealed beneath her partner's long coat. Her acrobatic dancing and contortions were graceful, but the man went too far in the roughness of his clowning. Eugene Jolly had some remarkably intricate frills on his cornet solos, of which he gave three, but there is scarcely enough in his work to hold the interest of an audience for the full length of a vaudeville number.

Fred Ray and company are booked solid until June, '08, about 79 weeks.

KEENEY'S.

Owing to a slight illness of one of the members, the Agoust Family of jugglers were forced to cancel their engagement at the Fulton street house, taking next week in its place. They were replaced by the Osaka Troupe of Japanese jugglers and acrobats, in the closing position. Julia Sanderson made her first vaudeville appearance (New Acts).

H. V. Fitzgerald comes around at an unfortunate time. Before the present rage for protean acts his loose and unconvincing sketch might have attracted casual attention, but better things are demanded in his line just now. Fitzgerald makes twenty-seven changes involving six characters. Several of the changes are laughably simple, involving only a pair of coat tails and the turning over of the coat lapels. Fitzgerald is years and years behind the times, a failing that is not mitigated by the fact that his costumes show the results of long and hard usage.

R. G. Knowles went with a whoop after he had once made himself "solid" with the audience and they wanted more of his stories and songs.

Will H. Sloan and Yolande Wallace are concerned in a tiresome burlesque sketch called "The Plumber," in which Sloan makes use of a quantity of rather disgusting comedy and gives a poor imitation of Louis Mann. That ancient device of placing a stove under the comedian's chair while he plays cards is employed at great length.

The Osaka Jap Troupe make a fast-moving organization with an excellent lay-out of routine and a good variety of tricks. The pedal juggling was the best. A small boy is used here and several new feats are shown. There are no slips. A good trick was the whirling of shallow dishes filled with water at the opposite ends of a fifteen-foot rope. The troupe is splendidly dressed and make a good appearance.

Blanche Sloan, a sister of Tod Sloan, makes her appeal through her attractive appearance. She has a bright, animated face and a plump, shapely figure. Her work on the trapeze, however, is extremely simple.

Young and Brooks did fairly with a musical act. One novel number was a duet with the French horn and the violin, The former instrument was well handled, but the violin playing was indifferently done. A novelty instrument of harplike structure with glass tubes in place of strings was the source of shrill sounds that resembled music but distantly.

McKissick and Shadey, colored singers and dancers, opened the bill.

EXPECT LARGE AFFAIR.

The largest ball of the many held by the Pastor Theatre Employees is expected on the evening of January 29 (Tuesday), when the annual event is to be held at Tammany Hall.

The interest already shown in the several contests, together with the demands for tickets, besides the efforts of the committe having the affair in charge, all promise a big time.

Shows of the Week - - - By Sime

ROSE SYDELL'S.

No burlesque company has appeared in New York this season with such a noticeable improvement over the previous offering as Rose Sydell's "London Belles" under the management of William S. Campbell at the Murray Hill Theatre this week.

The piece called "The Prince of Petticoats" runs in two acts. It was written by J. Edwin Owen and Lawrence Porcher Hext. Mr. Owen is the musical director of the organization, so is presumably responsible for the compositions. There are several pretty ones. The opening chorus is lively, and it is a good working, well staged show. There are fourteen girls with twenty-eight of the best formed limbs in burlesque.

The girls have twelve dressy changes, from a heavy style in the first part to lighter clothes in the burlesque. The story is connected, but some rather old comedy is introduced at times.

Miss Sydell first appears in a cream-colored embroidered dress with an opera cape that stamps her as one of the best dressed women on the variety stage.

Vera Harte had one number, "Cupid's Cavaliers." Miss Harte is a good lump of a girl and should be more particular about her blue tights. She is growing so fast the nether garments are splitting. Dorothy Mae Owen has several lines and Cassie Bernard secures recalls in "I'll Let You Chew My Chewing Gum" through inducing the men in the boxes to kiss her.

Another number to make a big hit was "Sassaparilla Snow," sung by Miss Sydell, worked up by James Wesley Mack as the Irishman, who fought his usual battle with the chorus girls at the conclusion of each verse. This was immense fun for the audience. Mr. Mack was suffering so severely from hoarseness that he could barely make himself heard, but his fun easily became evident.

"My Sweetheart, Miss Automobile," also led by Miss Sydell, who has the pick of selections, was a well "put on" piece, the girls building up a machine with revolving floral wheels on the side.

Mr. Campbell has a slangy part, giving out some new phrases in the vernacular and working up cleverly a moving picture series in his olio act with Mr. Mack. There are also the usual living pictures as a background for the pair, the act in its entirety having suffered no change. For a feature the olio has Zenda (New Acts).

The Buckeye State Four, a "straight" singing quartet, are the foundation of the good singing in the concert numbers. Their olio act is not quite strong enough. In some songs the voices blend well; in others they lack harmony. It seems a matter of selections. The Weston Sisters have a boxing finish to their act, which is surely rough enough without resorting to suggestive lines.

Harry Marks Stewart is the Hebrew of the pieces, with stories and songs for a specialty. In his way he is very good and pleases the audience.

Mr. Campbell has a good show this season; you can't go a long way without finding one bet.

FAMILY.

Not satisfied with giving a first-class show for the price of admission charged, and having increased the size of the orchestra to three, the Family Theatre on East 125th street offers a hat to the girl or woman who locates the name "Family" which will be stamped on one program given out at the Saturday matinee. The house is drawing pretty well as it is.

Moving pictures open and close this week; probably all other weeks also. In between are six acts. Viola and Engel appeared first in acrobatics and barrel jumping, followed by Marie Russell, a nice-looking girl in a pretty white dress, who sang illustrated songs with a marked tremolo. "Somewhere" made a hit. Miss Russell must be accustomed to the style of audience found at the cheaper houses. When the applause ran rather high over a patriotic slide she did not save her voice in the tumult, but continued on, expressionlessly, but always with the tremolo.

Roland and Duggan were on the program as "D," but there must have been a slip, for "I" appeared instead, and "I" was a "sister" act. The two girls wore pink dresses and didn't either sing or dance, although they tried both.

Archie Boyd and company had the feature position of "E." Mr. Boyd's "Co." is Harry Knowles, and Mr. Knowles played beyond his stor in "After Many Years," the rural piece in use. Mr. Knowles is consistent, while Mr. Boyd is not. In the character of an elderly "rube" Boyd "acted" in the lighter passages, but when attempting pathos it seemed more like comedy. To lose a wife is not a joke, and Boyd may think the same, but you could not tell it in the sketch. There is a special drop artistically painted.

In "imitations of famous stars" Julia Curtis was "the goods." Julia is the most indifferent person about her impersonations one could imagine. When she thinks of it Miss Curtis tells you who she is imitating, and when she doesn't she imitates just the same. Katie Barry and Geo. Cohan were two announced; another (unannounced) was Maude Raymond singing "Bill Simmons," but although Julia knew the play the song came from she did not know the title. A couple of others were in her repertoire, but it is immaterial. Julia is a nice-looking girl, but no imitator. Better to just wander through what vaudeville engagements she will receive as plain Julia Curtis. Possibly she could do character songs as herself. The other way obliges the Family to expatiate on her accomplishments, which will retard her fame.

Norton and Russell in their quick change offering, with settings, were away over the heads of those in front. Half the audience probably dropped in to see the show several times before they knew that Norton and Russell were only two people. The singing was liked and the audience almost applauded the one rapid change made in front of their eyes; a change good enough in its workmanship to gain plaudits anywhere.

If the patrons of all "Family" theatres have no more gray matter than possessed by the uptowners there must be many a good act playing before them trying to figure out the trouble.

PASTOR'S.

It is base ingratitude on the part of an animal or bird when it "ups and dies" at a critical moment. Mark Twain dwelt upon this point some years ago, and John C. Creighton, who lost one of his trained roosters recently, must realize the truth, if not the importance, of it. Mr. Creighton is now one rooster short in his act, which opens the bill at Pastor's this week.

The "supper show" downtown during these few past days has been a lonesome spot on a dismal evening. Act after act followed each other in an endeavor to prove to the management that they should have opened the bill, and no difficulty was experienced by either in convincing the audience that even that position would have been a lucky one ordinarily.

The Walton Sisters were number two These girls have made no effort to improve themselves, either with the songs or dances.

Rich and Howard in a blackface singing and dancing act in "one" gave a good imitation of an "amateur night," and the Le Favor Brothers tried for success in fair acrobatics and unfair comedy. Chris Green, with music, and comedy on the side, did a trifle better than the others, followed by Signor Chefalo, who with Odell and Kinley and Martin and Buckley are under New Acts.

The bill proper started with Irene Lee and her "Candy Kids." The "Kids" could stand new suits, and Miss Lee might sing one verse only of the opening song, change her second selection in the boy's suit altogether, and purchase a new wig. Otherwise the act is good, impelled onward toward favor by the boys' dancing, the least attractive feature of which is the medley of grand opera airs they dance by.

Hoey and Lee with parodies shoved themselves ahead of Brown, Harris and Brown in popular regard. The parodists sang the patriotic medley, told their jokes, went on to some of the old parodies, including two of Vesta Victoria's which will be out of date after to-morrow, gave a new one on "He Walked Right In," and would have still been singing to that same audience if it had been allowed to have its own way.

The program calls particular attention to the gowns worn by Viola Harris of Brown, Harris and Brown, but unless it is to simply give Bloodgood a free advertisement, no "particular attention" is required. The clothes speak for themselves. This week or on Tuesday evening Miss Harris wore a handsome salmon pink spangled dress that was a revelation to the feminine Pastorites. Probably by today a man can not be found in the theatre, the women of that section crowding the house to see what next Miss Harris will show. Harry Brown's comedy was easily adaptable to the audience and the singing of the new member, E. Kenney Brown, pleased greatly, especially his song "Little One, Good-bye."

The Sawardas, a Japanese acrobatic troupe, replaced the Demarcos on the bill, but the Gerry Society refused permission for the two youngsters in the troupe to play, leaving it in poor shape.

FIFTH AVENUE.

A fairly well filled house witnessed on Monday evening the reappearance in vaudeville of Adele Ritchie (New Acts). The singer was probably responsible for the good showing. A new combination, Guyer and Crispi, are also under New Acts.

Numerous changes followed the opening performance in the afternoon. Edwin Stevens and Nina Marshall were shifted from the seventh position to the fourth. In his latest act Mr. Stevens should allow Miss Marshall's name to be featured. She alone gives whatever merit there is to this brazen copy of Bransby Williams. "An Evening with Dickens" Stevens calls it. The distinction between him and the English artist whose idea and characters he has stolen is simple. After seeing Mr. Williams you want to read Dickens; after Stevens you do not. For a "legit" who has bartered his professional honor to remain in vaudeville after his usefulness in any other field has been exhausted Stevens should feel highly flattered over any reception accorded him by an audience ignorant of the more expensive and artistic original it has been unable to see.

James Harrigan is still talking about Caruso and giving his monologue for an encore, with an exhibition of juggling, showing how little one may do and still "get away" with it. The Nichols Sisters in black-face are doing better, although they seem to have lost that charm of colored demeanor which was at one time their greatest card.

Ethel McDonough, "The Girl Behind the Drum," opens with a song which would be quite apropos did Miss McDonough have a voice. She has a trap drummer's layout and plays a catchy piece upon a dais, but does no more than every vaudeville orchestra drummer is doing perhaps two and three times daily. For an encore she changes to a flag dress, with a Colonial style of snare drum, beating out patriotic airs on it. It is a good little offering, with some novelty through having one girl in it.

Egbert Van Alstyne and Louise Henry have a scattered act called a "Sal Skinner Comedy." Miss Henry is known as the "Sal Skinner Girl" and Mr. Van Alstyne is a composer. There is no chance for the audience to forget the latter point of information. Both the program and he tell it. Mr. Van Alstyne plays simple imitations of his own compositions on the piano, winding up with a "music box." Miss Henry recites a piece "by permission of Charles Case" and does an impersonation of Edna May singing "My Little Canoe" in "The School Girl." Miss Henry also has other character work. The act is pleasing in a way, but will stand considerable repair.

Herbert and Rogers opened with old-time clog dances, starting off badly with a song. The shorter boy of the two is a first-class dancer, the dressing is neat, and if they will drop the song besides shortening the team dancing will have a nice little dancing act which will fit in anywhere through being away from the ordinary.

The baboons of Herr Grais made fun as the closing number.

BURLESQUE ROUTES.

For the week of Jan. 14 when not otherwise noted. ("L. O." indicates the company is "Laying Off.")

Alcazar Beauties—Monumental, Baltimore.
Americans—Imperial, Providence.
Avenue Girls—Gayety, Albany, 14-16; Lyceum, Troy, 17-19.
Bachelors' Club—Murray Hill, New York.
Baltimore Beauties—Century, Kansas City.
Behman Show—Empire, Cleveland.
Blue Ribbon Girls—Gayety, Indianapolis, 14-16; L. O., 17-19; Empire, Cleveland, week 21.
Bon Tons—Corinthian, Rochester.
Boston Belles—Gayety, Kansas City.
Bowery Burlesquers—L. O. 14-16; Gayety, Indianapolis, 17-19.
Brigadiers—Bowery, New York.
Broadway Gaiety Girls—Star, Cleveland.
Bryant's Extravaganza—L. O.; Gayety, Baltimore, week 21.
Century Girls—Avenue, Detroit.
Champagne Girls—Dewey, Minneapolis.
Cherry Blossoms—Star, Scranton.
City Sports—Court Square, Springfield, 14-16; Empire, Albany, 17-19.
Colonial Belles—Lafayette, Buffalo.
Cracker Jacks—L. O.; Gayety, Kansas City, week 21.
Dainty Duchess—Empire, Albany, 14-16; Empire, Holyoke, 17-19.
Dreamlands—Lyceum, Troy, 14-16; Gaiety, Albany, 17-19.
Empire Show—Eighth Avenue, New York.
Fay Foster—Imperial, Brooklyn.
Golden Crook—Lyceum, Boston.
High Rollers—Trocadero, Chicago.
High School Girls—Lyceum, Washington.
Ideals—L. O.; Folly, Chicago, week 21.
Imperials—Columbia, Boston.
Innocent Maids—Empire, Indianapolis.
Irwin's Big Show—Westminster, Providence.
Jersey Lillies—Gayety, Brooklyn.
Jolly Girls—Bon Ton, Jersey City.
Jolly Grass Widows—Folly, Chicago.
Kentucky Belles—Trocadero, Philadelphia.
Knickerbockers—Bijou, Reading, 14-16; L. O., 17-19; Waldman's, Newark, week 21.
London Belles—Casino, Philadelphia.
London Gaiety Girls, Metropolitan Opera House, Duluth.
Majestics—Gayety, Pittsburg.
Masqueraders—Gayety, Baltimore.
Merry Burlesquers—London, New York.
Merry Makers—Bijou, Philadelphia.
Merry Maidens—Dewey, New York.
Miner's Bohemians—Jacobs', Paterson.
Miss New York, Jr.—Bucklingham, Louisville.
Morning Glories—Euson's, Chicago.
New York Stars—Gayety, Detroit.
Nightingales—Academy, Pittsburg.
Night Owls—Waldman's, Newark.
Paris by Night—125th St. Music Hall, New York.
Parisian Belles—Standard, St. Louis.
Parisian Widows—Empire, Toledo.
Reeves' Beauty Show—Lyceum, Philadelphia.
Reilly & Woods—Gotham, New York.
Rents Santley—Standard, Cincinnati.
Rialto Rounders—Star, St. Paul.
Rice & Barton's—L. O., 14-16; Bijou, Reading, 17-19.
Rose Hill Folly Co.—Star, Brooklyn.
Runaway Girls—Gayety, Birmingham.
Sam Devere's—People's, Cincinnati.
Star Show Girls—L. O.; Century, Kansas City, week 21.
Thoroughbreds—Star, Toronto.
Tiger Lilies—L. O.; Lyceum, Washington, week 21.
Trans-Atlantics—Greenwald, New Orleans.
Trocaderos—Gayety, St. Louis.
20th Century Girls—Park, Worcester.
Vanity Fair—Garden, Buffalo.
Washington Society Girls—Theatre Royal, Montreal.
Wine, Woman and Song—Circle, New York (Indef.).
World Beaters—Palace, Boston.
Watson's Burlesquers—Star, Milwaukee.

SUMMER PARKS

It is rumored that Thompson & Dundy have abandoned their Vanity Fair enterprise at Fort George owing to lack of co-operation on the part of the Metropolitan Street Railway officials in the matter of making terminal improvements. In any event, there will be no improvements the coming season.

Egan's Band, through its conductor, John S. Egan, of Wilmington, Del., has declined a great many offers made for separate engagements for the coming summer. Mr. Egan prefers a continuous engagement, either at one resort or through one agent, and has decided to wait for that. His band is a widely known one and the lead set by Mr. Egan may be followed by others. This would permanently place the musical troupes for the warm season and might render it difficult for park managers to replace an accidental cancellation in a hurry, as has been formerly the case.

The new "Luna" park at Cincinnati is expected to open on June 1 next.

"Dreamland," a new park just outside the city limits of Washington, is making improvements to open next summer and it is said it will excel any summer resort this side of New York City.

Col. John D. Hopkins' summer park in Kansas City may return to the "free admission" basis again this summer. Last season, for the first time in its history, a fee was charged for entrance through the gate. Results were not satisfactory and the former scheme of allowing every one in without charge is expected to go into effect once more.

Victor D. Levitt has accepted the position of general manager for "Happyland," the Staten Island amusement resort which opened last summer at South Beach. Kiralfy's Venetian spectacle has been removed from the park and another feature substituted. Other improvements are promised. A line of excursion boats will run from Battery Park to the end of the Island and in other ways an effort will be made to attract New York patronage to the place.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG.

VARIETY'S Chicago Office,
79 S. Clark St.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—Anna Eva Fay continues as the star attraction. Man from out of town attend her performance of mind-reading, which is clever. Little Hip is a small trick elephant from the New York Hippodrome. It gives an amusing performance. The Four Emperors of Music have a neat, refined and entertaining musical act. They are good musicians. A. O. Duncan is a ventriloquist of merit and pleased with some good talk. Lillian Apel has a pleasing and very entertaining pianologue. She is an accomplished pianist and made a decided impression. The singing and dancing act of Fred Watson and the Morrisey Sisters, shows cleverness. The girls wear stunning dresses and make a charming appearance. Bellman and Moore are versatile. They have voices and use them to better advantage in the bit of amusing nonsense they offer than many others who depend on singing only. Dorothy Drew found the audience loyal and responsive. She is a talented comedienne and looked charming. The Harveys in a novelty wire act have many new tricks. It is one of the best acts in its line seen here. Harry and May Howard in a dancing specialty; Tom Ripley, monologist, and Two Franciscos are also on the bill.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—The Zazell-Vernon company head in an amusing pantomime "The Elopement," containing fast action and absurdly funny situations. Mary Norman's finished impersonations and Collins and Hart in knockabouts received liberal applause; while Jack Gardner, Beaumont and Van, Lucy and Lucier and the Durand Trio were appreciated. Claus and Radcliff have improved considerably. The comedy is better and the couple pleased with talk and singing. The bill also includes John Zanboulakis, Bennett Sisters and Wava Cummings.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—The list contains Janie McCree and company, Sisters Camaras, Norton and Nicholson. The Salvaggis, Rafayette's dogs, Wilson Brothers, Johnny Johns, Connolly and Klein, Haight and Thomas, Espe Brothers, Thompson Sisters and Billy Beard.

STAR (Jas. L. Lederer, mgr. Monday rehearsal 11).—Burgess, Daniels and Burgess, The Rinaldos, The Pirris, Cleone Pearl Fell, Clifford and Arth and pictures.

SCHINDLER'S (L. Schindler, mgr. Monday rehearsal 3:30).—The house is located on Milwaukee avenue and is doing well with vaudeville. The bill this week contains "La Auto Girl," The Dimples, Reno and Azora, Helen Tracy, Espinola Sisters, Thurston Grey, Alberti and Cox Family.

SID J. EUSON'S (Sid J. Euson, mgr.).—For the first time this season Manager Euson, who is an interested spectator on Sunday afternoon and keenly reviews the first performance to "blue pencil" any suggestive word or action, which means its immediate removal, has been "handed" a show that needs almost complete renovating. It is difficult to overhaul and modify "The Lid Lifters" to the extent of ordinary propriety without delving vigorously into the first part and burlesque with a sharp, determined knife. The "lid" has been lifted to the utmost extreme, but so cleverly has the vulgarity been shrouded to conceal its audacity that at times it is unoffensively risque. The first part, "Oh, What a Night," is given in three scenes. The idea is "Frenchy" and the theme itself is scented with extracts of vulgarity. A gray-haired clergyman is one of the gay personages and drifts so far as to take his three young daughters to a hotel in the "tenderloin" district where riotous frivolity reigns. Even in satire the idea of deriding clerical dignity and allowing it to degenerate to such extreme is sacrilegious and offensive to the average theatre-goer who has more or less reverence for his faith. The part was acted by Joe Madden, who looked it by his stalwart appearance. John Jess was active in much liveliness. His ungainly makeup as a woman is overdrawn, but it brought laughter. The closing piece is called "School Days." It is misnamed. Tights are worn in the "school" by the women, who do not distinguish themselves, with the exception of Flo Wragland, as the school mistress, an improvement over her low comedy character in the first part. She should be relieved of some of the pungent dialogue. The female principals diligently participate in the routine of lewd satire. The chorus is a background in the proceedings. "Nothing doing" and other suggestive remarks by the girls are not witty and only create morbid laughter. Jack Boyce is agreeable in a mild "sissy" part. He does not overdo the character and is not affected. Ben Walker looks like a Texas ranger. Georgie Cunningham is delicate looking and her gesticulations are peculiar and amateurish. Maud Ellston is a tall, slender brunette and she plays her part quite gayly. Millie Thelman should cling to her high notes and cultivate them. Expression is also necessary. The chorus is composed of fair-looking girls of all sizes, weights and shapes. They have had good training and work well, particularly in the "Is Everybody Happy?" number. The costumes are neat but not pretentious or too attractive. The olio brings respite from the seemingly never-ending run of "polite" vulgarity. Collins and LaBelle open with a song and dance. The woman is somewhat of a contortionist and with her partner introduces various styles of clog and novelty dancing. Madden and Jess are reminiful of Gallagher and Barrett. They have a routine of good talk and provoked much laughter. Jess is excellent as an Irishman of the low comedy type. Kelly and Bartlett in an eccentric acrobatic act with knockabouts that suggest Rice and Prevost deserve the stellar position in the olio. The tearing of linen could be eliminated, and the comedian whose antics in pantomime are really funny should appear in a clean or eccentric makeup instead of blackface. Boyce and Black need new material. They have the proper notion about singing and the selection of songs is good. The show will undoubtedly do large business in theatres where the audiences are inclined toward burlesque of this kind. It is lively and there are many things in it which are good and might be overlooked.

FOLLY (John A. Fennessy, mgr.).—There is a very familiar brand of entertainment at the Folly this week. It is furnished by Watson's Burlesquers, with Wm. B. Watson as the sole instigator of cyclonic hilarity. It is the same unpolished, free, "everything goes" conglomeration of intimate dialogue and situations that reverts to the glorious days of primitive burlesque. The opening reveals a dozen girls in red, white and blue costumes. They are remarkable for heavyweights. The piece, which was originally known as "The Mormons," has been familiarized in stock last summer and introduced far back in the supreme regime of the late Sam T. Jack, a number of years ago. It is replete with broad episodes and still broader dialogue. The "bedroom" scene is notably missing, but there are a lot of what managers call "gingery" incidents to replace it without sacrificing any particle of the spice. In the burlesque "A Bashful Venus" Watson takes up about thirty consecutive minutes in the centre of the stage, and with a loaf of bread and a glass of water created a furore of fun. It is low comedy of the absurd, uncouth kind, but he is a comedian and seemed to know precisely what his audience craved for. There is no slapstick or promiscuous display of vulgarity. There is usually an excuse or some formulated reason for almost everything, but at times the suggestiveness runs unchecked. It relaxes only when a musical number or other bit of business is introduced. Tights are shown at the finish when all the "plump" girls are arranged figuratively to expose their ankles. Harry Montague, the author of both pieces, has a good part. He is clean-cut, has a refined manner and perfect enunciation. Caroline Duncan appeared in a character that resembled a caricature of a distorted old maid. Lew Reynolds was at his best as the old Mormon, both in makeup and handling of lines. There are several numbers and changes of costumes. The Millership Sisters, both young and dainty, can sing and dance. The clog dancing scored. Vaudeville needs a "sister act" like this one. The Yomamatos, Japanese equilibrists, perform a number of clever feats on the wire. The comedy sketch of Gracie and Reynolds received several rounds of applause. The show in its entirety pleased the large audience. Watson could just as well eliminate the suggestiveness, which is unnecessary for a man so fully equipped with unctuous humor that bubbles spontaneously.

TROCADERO (I. M. Weingarden, mgr.).—The "New York Stars" is the attraction, with Joe Gans as an extra feature. Business is large.

NOTES.—R. E. Rickson, vice-president of the Inter-State Amusement Company, left for St. Louis, where the auditing offices of the concern are located.—Pierce and Roslyn closed as the features with the "Ikey and Abey" company and will re-enter vaudeville in a few weeks, opening on one of the Western circuits.—Vic Hugo, manager People's Theatre, Cedar Rapids, Ia., is sending out a vaudeville company through Iowa playing one-night stands. He has also secured the rights to the Gans-Herman pictures for that territory. Having launched two successful acts as features with the "Parisian Widows" Ed F. Rush left for New York via Buffalo, where he will stop off before returning home. He was a very busy man during his two weeks stay in Chicago.—During her engagement at the Bijou Theatre, Evansville, Ind., Christmas week, Bernice entertained at a festival given by the Evansville "Courier" over a thousand poor children and made the youngsters happy by distributing a lot of toys and candy after the performance.—The Castle Theatre, Bloomington, Ill., has been purchased by Louis M. Goldberg, manager of the Grand, Joliet, Ill. Cunningham Brothers, its former owners, are no longer connected with it in any way. William Avery will continue as house manager. It is the intention of Mr. Goldberg, who is probably the youngest and most progressive theatrical manager in Illinois, to conduct the newly acquired house along the same plans which helped to build up a reputation for vaudeville in Joliet. Only high-class vaudeville will be given with two matinees a week. It will book in conjunction with the Grand, at Joliet, through Chas. H. Doutrick, the Chicago agent.—Morris and Douglas will build a new theatre at Brandon, Manitoba. It will have a seating capacity of 1,200 and will be added to the circuit of houses controlled by them in the Northwest.—Mr. and Mrs. Edwin Connelly are presenting their comedy sketch "Sweethearts" on the Inter-State circuit.—The new theatre which is being built in Clark street, near Jackson Boulevard, by Mort. H. Singer and several Milwaukee capitalists, will open in October and will be known as the "Princess." Mr. Singer states that it will be one of the finest and best-appointed theatres in the West, seating 1,455 persons. Mr. Singer will leave for New York about the 15th to organize a stock company, which will be installed there, as it is his purpose to make it a producing house on the same lines as the LaSalle. Adams, Hough and Howard are at work on a new musical piece to be first given. The LaSalle will continue as heretofore.—Oliver C. Patten starts on the Inter-State circuit next week. He opens at Birmingham.—Benno O. Meyer, musical director of the Standard Theatre orchestra at St. Louis, committed suicide last week. He was ill for some time and made several threats to end his life.—Jeanette Dupre joined her husband, Wm. B. Watson, here. She will travel with him for a few weeks.—Nat Haines was, through an error, left out of this column when he played at the Majestic two weeks ago. He was there twice a day.—Harry Montague severs his connection with Watson's Burlesquers this Saturday. He leaves for San Francisco, where he will stage the burlesque at the Mission Theatre. Mr. Watson released him from his unexpired contract in a friendly manner. Mamie Lamb, recently with "A Turkish Bath" company, and Ralph Edwards replaced him.—Beatrice Harlowe and Chas. Barrett closed with the "Tiger Lillies" and joined the stock burlesque company at the Mission Theatre, San Francisco. Miss Harlowe will be the prima donna.—The Amusement Booking Association has acquired the exclusive agency for the Gans-Herman pictures.—The Parlor Theatre, Omaha, Neb., is now playing vaudeville under the management of W. F. Stoecker.

SAN FRANCISCO, CAL.

ORPHEUM (John Morrisey, res. mgr.).—The coming of the "Orpheum Road Show" is an event. It must be admitted that there is a feeling of disappointment with the combination that Manager Beck has sent us this season. This is attributed to no lack of merit in the acts presented, but rather to the absence of the rollicking comedy to which the annual visit of the roadsters has accustomed us. Walter C. Kelly, mimic, in a scene from a Virginia courtroom, is the best liked number. Edward F. Reynard's novelty figures and scenic effects make his act go big. "Menetekel," a "mystery," puzzles rather than mystifies. "Jessie," a trained monkey, is wonderful. Claude and Fannie Usher presented "Tough Love," a comedy sketch with a pathetic finish that went well. Work and Ower, comedy acrobats, were excellent, but handicapped by being compelled to work in "one." The comedy efforts of Hymans and McIntyre met with deserved approval. Neva Aymar and the "Rain-Dears," a brilliant "girl act," closed the show.——NATIONAL (Sid Grauman, mgr.).—Excepting Al Jolson, who upon his third appearance at this house within as many months is accorded a most flattering reception, the honors of the bill must be awarded Mr. and Mrs. Truesdell in their presentation of a very clever comedy sketch entitled "Two Men and a Bottle." The St. Leons, acrobats, accomplish the extraordinary. Their vain attempts at comedy detract from the unusual cleverness of their tumbling and top-mounting. The McEvoys, comedy sketch, style themselves "The Bowery Boy and Girl." The title holds good only as to makeup and stage setting. Morris and Cramer, wooden shoe dancers, are two very young and clever dancers. James and Kitty Brady, bag punchers and singers, should stick to the pigskin only at which they excel.——WIGWAM (Sam Harris, mgr.).—The James Travesty Company, formerly in stock here, having disbanded, this house has gone back to straight vaudeville. Most of the acts offered are from the National's bill of the previous week, including Haight and Dean, comedy sketch; Arthur Khern, German comedian, and Jerome, Fremont and Jerome, acrobatic novelty. The latter act closed Wednesday owing to an injury to one of the trio, and was replaced by an unprogrammed aerial number. Shepp's dog, pony and monkey circus was the novelty. Excellent of its kind, but too much for a continuous house. Fred Lancaster was the illustrated balladist.——EMPIRE (Wm. Weston, mgr.).—The main part of the program is occupied by the James Post Company, presenting an old-time farce in musical comedy under the title of "Two of a Kind." The olio consists of John Welch and Madeline Earle in passable songs and dances. "The Randalls, sharpshooters, and Gene King, balladist.——NOTES.—And still they come. W. H. Weber, formerly manager of the Haymarket, a "free and easy" of pre-conflagration days, is about to begin the construction of a family theatre in the Mission district, at Twenty-ninth street. It will probably be affiliated with the Empire Circuit (Weston & Burns). This South Side district is coming to the front as a theatrical centre. When all the houses now in the course of construction are completed this section can boast of a total of five where before the fire one sufficed.—Dame Rumor

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

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Miss Helena May with the "Dainty Duchess" Co., is making a feature of "Somewhere" and "The Little Child Shall Lead Them" in Rochester this week. The whole audience joins in the chorus, and the song is one of the biggest hits that has ever been sung in the city of Rochester. Each alide of "And the Little Child Shall Lead Them" receives a "big hand," and Miss May says it is the best song published since the famous "Hello, Central, Give Me Heaven." Miss May is the possessor of a very sweet voice, and is one of the features of the above company. Miss Wright, who is making a feature of "Somewhere" with the Reilly & Woods big show, reports the song a very big hit and is more than pleased at the success it is making. Mr. Reilly is to be complimented on knowing what "good things" are to have in the show. He says that "Somewhere" is the best illustrated song he has had in his show in years.

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has it that James Edward Britt, the lightweight champion, and Neva Aymar, of Ned Wayburn's "Rain-Dears," are about to sign a life contract. The genial James in an interview denies the report and insists that he is still heart and fancy free.—Victor Jerome, of Jerome, Fremont and Jerome, was forcibly ejected from a trolley car on Christmas Day. In the scuffle that ensued Jerome had an arm fractnred, two ribs broken and was otherwise badly bruised. Judging from the testimony of witnesses, Mr. Jerome was in the right and has good foundation for a suit against the railway company.—The Hayes Theatre, Wapee, Cal., has been added to the Empire circuit.—On Jan. 7 a new house was opened at San Jose, Cal., under the management of Duke Wilkins. It will be a continuous "ten-twenty" house and known as the Lyric.—The theatrical mechanics have through their union submitted a new wage schedule to the associated managers which calls for a twenty per cent increase. There is some talk of the managers fighting the proposition, but the demand will probably be granted under protest. Considering the present era of prosperity it would be foolhardy for them to do otherwise.

W. A. WILSON.

PHILADELPHIA, PA.
By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9).—Bessie Wynn met with success in her local debut in vandeville this week. To those who remember this pretty comic opera singer in musical pieces her appearance in the costumes she uses must have been at least a slight disappointment. Always a dainty figure in whatever she wore, Miss Wynn is not doing herself justice. This and the musical efforts of a confederate in the balcony is all that robs Miss Wynn's debut of being the most popular success attained by any singer offered us. She received several recalls. One of her former popnlar song hits might be given as an encore nnmber. "Fishing," which belongs to the series of sketches given by Harry Tate, was also new. We have had "Motoring," which proved quite a success, and "Fishing" was just as entertaining. The two principal characters, unnamed on the program, are well portrayed and there is an abndance of bright lines running through the skit. It was well received. The exhibition given by Volta proved quite an interesting study in handling electricity. Numerons feats which to the lay mind appear as wonderful might not be so extraordinary to a skilled electric mechanic, but the offering was none the less interesting and instructive. Willard Simms presented his amnsing farce "Flinder's Furnished Flat" with its "merry chorus" finale and won his share of the laughter. Mosher, Houghton and Mosher scored with their comedy cycling act. The three-high figures were particularly well executed and the act moved along at a lively pace from start to finish. Ferry Corwey managed to please with a comedy mnsical act that is so old that it is new to many present day theatregoers. Hamilton Hill returned after a long absence and was favorably received. He appeared in the city about six years ago, popularizing "Dolly Gray." Now he uses two march songs and a ballad, all of which are pleasing, and Hill sings in good voice. Burke and Dempsey have changed much of their talk and singing since heard here last and passed in good shape. McIntyre and Bennett have a dialogue offering which they call "When Do We Eat?" It is patterned after McIntyre and Heath's stuff, but falls far short of being in that class. McIntyre is a son of the original "Alexander." He might coax some lessons from his parent. There appears no hope for Bennett. Goetz and Nelson, Art Fisher, De Veau Sisters and Wise and Milton made np the balance of the bill.

TROCADERO (Fred Willson, mgr.).—There is not enough material at the disposal of the company to allow all to do justice to their ability. This about sums np the faults of the program offered by "The Merry Maidens." Sam Rice, the principal comedian, is credited with arranging "The Heir to the Hoopla" and "A Necktie Party," the first part and burlesque. As might be jndged from the title, the first part is a sort of a burlesque on "The Heir to the Hoorah," but there is nothing in it that should lead to any suit for infringement, except as to the title. The plot, or what there is of it, is founded on a moth-eaten sketch that has done duty for many years. There is a big company of hard workers and everybody appears to be trying. Edith Murray, who is credited as the "leading lady" on the program; Pattie Carney, sprightly and as attractive as ever as a soubrette, and Maude Raynor, described as the ingenne, all have some chance to show what they can do, while the best for Irene Burton is to look pretty and pose. The chorus is not overburdened with good looks, but there is not one in the line who does not attend to business and try her best, the result being that it is a case of "ginger" from the time the curtain goes up and as much as possible is gotten out of the numbers, of which there is a plenty. The dressing averages good, that of the cowboys and girls for the "Idaho" number in the burlesque being very pretty. There is a semblance of two love stories running through the burlesque, one of which has a sort of a Theodore Kremerish strain about it that is funny. Even smiling Pattie Carney tries to act serious, while Courtney Burton is a scream as the lovelorn villain. Sam Rice does good work as the "Dutchman" in the first part, but gets down to his real place as the Hebrew in the burlesque and he is really responsible for the bulk of the comedy. George Johnson and Joe Ward get along as well as possible with what they have to do. Edith Murray opens the olio. A heavy cold appeared to be a handicap and robbed her act of much of its merit. Joe Ward and Maude Raynor offered an ordinary singing and talking act which suffered from want of new material. Burton and Burton pleased with their musical act until the cello and flute were tired. This number should be dropped until perfected. The two last costume changes made by Miss Burton do not help her appearance. Johnson and Jerge have some good parodies and worn gags. They also have fairly good voices and should develop the singing portion of their act until they can think up some new jokes. The Ferrell Brothers have one of the best comedy cycling acts shown here in a long time. Both are skillful riders and the work of the comedy man of the team is very well done. Pattie Carney has a good appearance to help her along and sings coon songs in a way that wins favor. The "Merry Maidens" are also blessed with a leader that works, Siegfried Bachmann by name, and this helps a lot. The show should please along the line.

CASINO (Elias & Koenig, mgrs.).—All the good things that have been said about Louis Robie's "Knickerbockers" have been verified by what has been shown here during this week and well-pleased audiences left the theatre after each performance. The company is a large and capable one; there is a bunch of pretty and well-shaped girls and Robie has a corps of principals, headed by Clyde Darrow, which handles the musical numbers and comedy in a manner to please. There is little of the slapstick style of comedy and what there is is almost forgotten in the maze of good stuff. The music, which was specially arranged by Louis Doll, is bright and entertaining and there are a number of original features in the show which deserve special mention.

BIJOU (W. V. Jennings, mgr.).—The withdrawal of Robert Higgins and Mae Melville, who left Miner's "Americans" to work in vaudeville, has caused some changes since the show played here. James Mahoney has Higgins' place with Gladys Clark and Henry Bergman and the act has suffered little if any from the change. Olga Roller, who did a "sister act" in the olio with Mae Melville, now sings with the illustrated song sheet. Miss Melville is missed here as well as in the role of "Simple Sal" in the burlesque. Fay Stanton has the part and is a poor substitute. In place of the Barlows' ladder act the Four Gregorys have hoop-rolling and juggling that strengthens the olio. It is a good number. Jolly Zeb was a sure-fire hit in his specialty and with Will H. Ward and Henry Bergman took good care of the comedy in the burlesque. Gladys Clark has more work, but she is clever as well as pretty and does well. Marie Stnart Dodd confines her violin solos to popular melodies and her specialty is improved. Manager Tom MacCready is smiling over the good business the show is enjoying.

LYCEUM (J. G. Jermon, mgr.).—The Zaretsky Troupe of Russian dancers and Allen and Keeley in a sketch "Casey's Courtship" have replaced George X. Wilson and the Rossignols in Harry Bryant's company. Aside from these changes the bill is the same as offered earlier in the season. Tommy Burns, the pugilist, was an added feature but did not add much to the box office receipts.

NOTES.—Manager John H. Keenan, formerly connected with the Nixon & Zimmerman forces here and now the proprietor of a park at Houston, Texas, is visiting here. He brings the news that the policeman who shot and killed Zarrow, the partner of Jolly Zeb, last summer at Houston, is walking around the city under only $500 bail and reports that there is little chance of his having to suffer even imprisonment for the crime.—James Mahoney, who joined Clark and Bergman with the "Americans," was with Al Weston.—Danny Doty was in "our midst" all week, working hard.—Billy Clifford is at Forepaugh's Theatre in "A Jolly Baron"; Bradley and Clark, a local "sister team," joined the show here.

CINCINNATI, O.
By HARRY HESS.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10:30).—Minnie Kaufman, trick cyclist, opens the bill in a great act. The Apollo Quartet offered a musical sketch, "The Man Outside," fairly well done. They are good singers and probably agents for a patent medicine firm. Raymond Finlay and Lottie Burke in "Stageland Satire" were liked by the upper portion of the house. Harrison King, Harry Wilson and Myrtle Selwyn in "Our Bitterest Foe," a pretty love story, acted well. Blanche Mehaffey, prima donna, sang familiar selections. Chinko, juggler, missed every trick he attempted to perform at Monday evening's performance. Oliveira Trio, musical, wids up strong. Ben Welch, character comedian, was the hit of the bill and divide the honors with the Fadettes, of Boston.

PEOPLE'S (James E. Fennessey, mgr.).—"Broadway Gaiety Girls." John Weber, the German comedian, is assisted by Fred Bulla and Dick Brown in a comedy called "The Land of Promise." A number of selections, some new, are rendered during the two burlesques. The chorus is pretty, well dressed, and the stage settings ample. Beatrice Haines received a hearty welcome. Bulla and Bragg indulged in much nonsense. Brown and Bartoletti, the latter a toe dancer of exceptional merit, were appreciated. John Weber assisted by Lola Bigger and Lillie Stevens were easily the hit of the bill. Mario and Eldo, acrobats, very clever. Next: Sam De Vere's Company.

ROBINSON'S (Walter Canfield, mgr.).—Stanley and Leroy, singers and female impersonators; Major O'Loughlin, gun juggler; Dick Tracey, character sketches; Omega Trio, acrobats; M. Dade Family, aerobatics; Lydell and Butterworth, eccentric singing, and Prof. Freeman's performing goats.

STANDARD (Charles B. Arnold, mgr.).—Clark's "Runaway Girls." The performance as given by this company is made enjoyable because of the interest in the parts taken by both the principals and the chorus. The opening, "The Sultan's Dilemma," contains nothing new, having been seen here for several seasons, but Frank Damsel, who takes the part of the Sultan; Bert Wiggins' Irish character, and W. F. Sherwood as the Sultan's guard, all made the most of the their parts. Ten musical numbers, all well received, are given; Clara Burg leading the female contingent of the company, assisted by sixteen girls and five boys. The olio: Bert Wiggins, juggler and cartoonist, and the Ramsey Sisters, musicians. The Bowery Boys' Quartet sang and were compelled to respond to a double encore. The Livingstons, European Risley acrobats, as a special added attraction, were liked. Next: Rentz-Santley Company.

PITTSBURG, PA.
By JAS. T. TYNDALL.

VARIETY'S Pittsburg Office,
309 4th Ave., Room 207.

GRAND (Harry Davis).—Mr. Davis gives a very interesting bill this week at the Grand, in fact one of the best seen for a long time. Jean Bedini's company presents "A Night in English Vaudeville," which was liked. "A Village Lawyer," as given by W. M. Cressy and Blanche Dayne, is as artistic a bit of acting as the Grand has seen. The Basque Quartet gratify the music lovers in their selections from well-known operas. Milton Wood does some very clever dancing, while W. M. Inman and J. J. Connors in "Recognition" do a very pleasing sketch. The Howards are as mystifying as ever and are really very clever. Mindel Kingston and John World are very good in their comedy. The Mitchells in songs and dances are entertaining. The LaVine-Cimaron Trio in "Imagination," very interesting. The Great Francilis does some very good "strong man" work. Arthur Yule imitates well and Howard and Rutherford win laughs with "Five Minutes from Yale." Bender and Earl give an entertaining musical act.

GAYETY (James E. Orr, mgr.).—The "Bowery Burlesquers" with Lizzie Freligh at the head; Ben Jansen does nicely with the principal comedy role.

ACADEMY (Harry W. Williams).—This week Mr. Williams has put on a fine bouquet of "Tiger Lilies," which everyone thoroughly approved of. The company is very good, while George P. Murphy pleased in "The Funny Little German." Lavelle and Grant show what they can do with their muscles. May Belmont dances and sings very well. Colby and Burke are very good in "Look Behind You, Mack." The Cardownie Sisters do a very graceful sword dance. Moran and Markey are first rate in their songs and dialogne.

ALTOONA, PA.

LYRIC (L. B. Cool, mgr. Monday rehearsal 10:30).—Barry and Halvers, comedy sketch, exceptionally clever; Rhodes and Carter, acrobatic comedians, good; Katherine Howard Call, society entertainer, made a hit; Herr Jansen company in sleight-of-hand and magic, very good; Apdale's trained animals are a strong card on this week's bill; Walter Daniels in impersonations of noted actors was the cleverest act of the kind seen here this season; The Petots, jugglers, pleased; The Quartet, the Keith copy act, pleased. C. G. C.

APPLETON, WIS.

BIJOU (Frank Williams, mgr.).—Early and Late, travesty artists, hit; Ames and Feather, Mexican acrobats, very good; Brown and Wilmot, singers and dancers, very good; Bobby Rankin, musical act, good; Frank Williams, illustrated songs.——APPLETON (J. A. Hawes, mgr.).—Kenedy, repertoire and vaudeville to big business; St. Claire Sisters, big hit.

ATCHISON, KAN.

EMPIRE (Richard Rily, mgr.).—The new management of this theatre has remodelled and redecorated the little playhouse, making it one of the prettiest and coolest amusement placest in the middle West. The bills as a whole have been exceptionally good. Bill week Dec. 30, headed by The Waddells, club jugglers, well received. Meany and Anderson, tramp act, favorable impression; Flossie Johnson, singing and dancing, pleased; Scanlon and Stanley (New Acts); Riley and Lavigne, good. Strong show.——NOTE.—Manager Rily will retain the following people for stock: Meany and Anderson, Flossie Johnson, Scanlon and Stanley, Riley and Lavigne, with others to join later. DICK BOSANKO.

ATLANTA, GA.

STAR (J. B. Thompson, mgr.).—"The Auto Girls," novelty, good; Kitty La Wolfe, songstress, fair; The Durands, dancers, scored; Lowman Sisters, fair; A. F. Roberts, illustrated songs, fine; Mr. and Mrs. Jack Wiley, comedy, went well; Ann Stinburn, singer, good voice; Eva North, picture song, good; concluding with "The Klondike Outlaw" by house stock company. BRIX.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—Hedrix and Prescott, singing and dancing, very good; The Picqnays, equilibrists, liberally encored; Tom Edwards, ventriloquist, excellent; Lutz Brothers, a hit; James J. Morton, monologue, highly appreciated; The Finneys, swimmers and divers, numerous encores; Mr. and Mrs. Gardner Crane and company in "Everybody's Up," excellent.——GAYETY (W. L. Ballanf, mgr.).—"The Majestics," with Picchiani Troupe, the burlettas and olio were enjoyed.——NEW MONUMENTAL (Sam M. Dawson, mgr.).—"Kentucky Belles," only a fair show.——TRAYMORE CASINO (F. Keidel, mgr.).—Cathryn Russell, songs, good; Howard and Scofield, sketch, fair; Georgia Thomas, songs, good; Frederick and Bowen, songs and dances, good; Myrtle Nelson, songs, good.——EHMLING'S MUSIC HALL (Aug. Ehmling, mgr.).—Flo Wallace, songs, fair; Cora Campbell, songs and dances, fair; Josie Allen, soubrette, fair; Lizzie Booth, songs, fair; Prof. Davis, sword swallower, good; Ed. Pierce, juggler, good.——ZOO RINK (Geo. W. Owens, res. mgr.).—The ponies and lions are delighting every one that visits the zoo, and the rink is always crowded.——NOTES.—Prof. Mundy will give a benefit to Louis De Ballestrier, the lion trainer whose hand was torn by Schley in rescuing John Rinkin from the lion's cage. SYLVANUS.

BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr. Monday rehearsal 10).—Doherty's poodles, very good; Earl and Bartlett made a good impression; Murray Sisters, singing act, good; Josephine Cohan and company, presenting "A Friend of the Family," big hit; Jack Mason's "Chicklets," with Harry Pilcer, very good; Fred Niblo, the American humorist, very good; Brindamoor, jail breaker and handcuff king, is very good. JOGGERST.

BIRMINGHAM, ALA.

MAJESTIC (Harry Stevenson, mgr. Monday rehearsal 10).—Nellie Florede, singing comedienne, fair; Earl and Wilson in "Fodor Bill," good; LaClaire and West in "A Drop Into Society," hit; Rappo Sisters, dancers, good; Mr. and Mrs. Jas. T. Powers, comedy singing, pleasing; Sadi Alfarabi, novelty act, hit.——GAYETY (E. A. McArdle, mgr.).—"Trans-Atlantics," presenting "The Flub-Dubb Conspiracy" in two acts. Chorus good and costumes great. Olio: Higgins and Emerson in song illustration, good; Fennel and Tyson, fair; Two Rackets in "Fitz in Full Dress," took well; Friend and Downing, comedians, pleasing; Howard Brothers, flying banjos, good.

NAT W. WILLIAMS.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsals 10).—Capacity business with Grace Van Studdiford as headliner, Harry Gilfoil as "Baron Sands," good impression; La Troupe Carmen and their wire act, a sensation; The Lasky-Rolfe Quintet, a neat musical act; Mr. and Mrs. Mark Murphy in "The Coal Strike," good; Jack Wilson and company, clever; Matthews and Ashley won applause; Freel and Pauley, acrobats, fine.——GARDEN (Columbia Amusement Co., mgrs.; Chas. E. White, local mgr.).—Weber & Rush's "Bon Tons" were not lacking in musical talent and comedy. "The Pousse Cafe" and "A Girl from Mars" are bright and merry with good specialties introduced. Next: "Vanity Fair" and "The Noblest Roman of Them All." John L. Sullivan.—LAFAYETTE (Empire Circuit, mgrs.; Chas. M. Baggs, local mgr.).—A strange one here, "The New Century Girls" gave us some new novelties. "The French Ball," with more or less plot, made a hit. Good comedians and a hustling chorus took a hand. Next: "Colonial Belles."——WASHINGTON (Dr. Linn, mgr. Rehearsal 10).—The Hindoo performer Randion was a feature. Wyoming Jack and Prairie Nell, trick rifle shots, good; Berna Dancourt, fine; Harry Landers, "One Man Circus," excellent; Harry L. Reed's illustrated songs, a hit.——HIPPODROME (C. Elwyn Edwards, mgr.).—Moving picture novelties and good singing and illustrated songs, hit.——BIJOU DREAM (W. K. Kellmire, mgr.).—Moving pictures, changing bill weekly, is drawing fine.——NOTE.—Shea's Orchestra, directed by Henry Marcus, is entitled to a red letter line on program, as it is the best in the city. DICKSON.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Paul Spadoni is a marvellous juggler and the best act on the bill. Harry L. Tighe's

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"DOWN IN THE VALE OF SHENANDOAH"
"I'VE GOT MY FINGERS CROSSED; YOU CAN'T TOUCH ME"
"I'M WEARING MY HEART AWAY FOR YOU"
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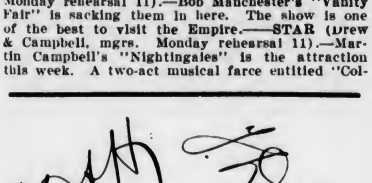
skit "Those Happy College Days" is of football life and won favor; Tossing Austins, comedy juggling and dancing, good; Mabel Sinclair, ventriloquist, good; Reiff Brothers, dancing specialties, clever and clean-cut dancers; James F. Kelley and Anna Kent, comedy sketch, "The Ginger Snap," very laughable; Ida O'Day, comedienne, fair, and Clifton Crawford has a good line of talk.——LYRIC (E. H. Anthony, mgr. Monday rehearsal 11).—Captain Henry demonstrates wireless telegraphy that is very interesting. Other acts are the following: Campbells, musical act, fair; Trask and Gladden, eccentric dancers, good; Harry Marvelle, contortionist, good; Bessie Babb, baritone, fair; Dayne and Hope, singing act, fair, Maude Burbank closed the show with her skillful horseback riding.——EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—Bob Manchester's "Vanity Fair" is sacking them in here. The show is one of the best to visit the Empire.——STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—Martin Campbell's "Nightingales" is the attraction this week. A two-act musical farce entitled "College Life" is the feature of the show.

WALTER D. HOLCOMB.



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DALLAS, TEX.

MAJESTIC (B. S. Muckenfuss, mgr. Sunday rehearsal 4).—A bill of unusual merit this week. Dudley, Chesiyn and Burns have the best comedy singing act of the season; The Suttons received several encores; Carita, exceptionally good dancer; Musical Forrests, well received; Fisher and Johnson, good; Little Irma Wickoff and company, good acting but poor material. E. A. A.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Bill is headed by Valerie Bergere and company in "A Bowery Camille." Proved better than former playlets. Trixie Friganza divides honors with Miss Bergere and was given a fine reception on her first vaudeville appearance here. Jack Norworth presented his monologue and was recalled for his clever parodies. Emma Francis and her Arabs pleased. John T. Kelly and company in "A Game of Con" won many hearty laughs. Everhart, the hoop roller, is back and the Rialto Comedy Quartet was very good. Kremka Brothers in acrobatics did some clever acts.——LAFAYETTE (Campbell & Lamkin, mgrs. Sunday rehearsal 10). —The second week of vaudeville at this house shows a good one. Rice and Prevost are easily the hit of the bill. An artistic act is given by Abdul Kader and his three wives. Laura Bennett, in coon songs, does well. Harry Linton and Anita Lawrence, in their singing sketch, pleased. The Musical Simpsons, good. The Olympia Quartet, the military quartet, have a funny act out of the ordinary. Chas. R. Sweet, tramp musician, was well received. Meehan's dogs showed good training.——CRYSTAL (J. W. Nash, mgr. Monday rehearsal 11).—Lopez and Lopez, instrumentalists, are the features and present a very fine act. Glibert's trained animals pleased the children. Abe La Vigne, in singing, dancing and trick piano playing, pleased. Anson Schirhart, illustrated songs. Camilla and Fona in a novelty balancing act were compelled to close after Monday's performance on account of an accident. Francois Camilla slipped while doing a balancing feat on four chairs and fell heavily to the stage, severely wrenching his back.—AVENUE (Drew & Campbell, mgrs.)—Williams' "Ideals." The comedy is rather suggestive at times, but pleases the patrons of this style of entertainment.——GAYETY (H. H. Hedge, mgr.).—A very successful entertainment is given by Weber & Rush's "Parisian Widows" this week. La Tierro, the dancer and pantomime artist, with the assistance of Messrs. Dufoure and Garcia, enacted a drama of love and revenge and this act alone is worth the price of admission.——NOTES.—Detroit Lodge, No. 1, Knights of Everlasting Pleasure, consisting mostly of vaudeville people, held their meeting Friday night, Jan. 4, at the Crystal Theatre, after the regular performance. Among the professionals who were initiated were: Richard Lynch, the dancer; James Marco, of Marco Twins, and Gardner and Somers, the musical artists. LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Monday rehearsal 11).—The "Champagne Girls" are giving a good show. Carrie Ezier, assisted by Josette Webb and Geo. B. Alexander, kept the audience in an uproar.——BIJOU (Joe Maitland, mgr. Monday rehearsal 12).—Strong bill headed by the Three Valenteens in a very clever casting act, big hit. Will Hart, the Merry Minstrel, pleased; Masqueria Sisters, singers, good; Collins and Hawely, whirlwind dancers, pleased; Vane and DeClairville, aerial artists, fine; Isadore Silver in pictured melodies. HARRY.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10). Bijou circus, strong feature; Bedini and Arthur, good juggling act; Sam and Ray Mitchell, clever acrobats; Franklyn and Eva Wallace, good comedy; Bertini and Brockway, pleasing.—RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Hughes and Hughes, La Tour Sisters, John H. Fay, Mae Hoey, Dolly Bland, May Milburn and Sue Blanchard; entertaining bill. J. M. BEERS.

EVANSVILLE, IND.

BIJOU (Sellinger & Ropke, mgrs.).—Well-balanced bill. The Three Roses, musical, headed and warmly received; Mahoney Brothers, song and dance, excellent; George Hillman, German comedian, good. ROBERT L. ODELL.

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FORT WAYNE, IND.

TEMPLE (F. E. Stouder, mgr. Monday rehearsal 10).—Rogers and Evans, very good; Maude Le Page, fair; Harry De Coe, good; Bootblack Quartet, excellent; Duffy, Sawtelle and Duffy, ordinary. DE WITTE.

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr. Monday rehearsal 10:30).—Royer and French, comedy sketch, very good; Geo. Mundweller, illustrated songs, pleased; Lloyd Spencer, monologue, good; Lester and Quinn, refined singers and wooden shoe experts, big hit; Barry and Wolford, singing and talking, good; The Rosaires, wire act, good.——BIJOU (F. E. Payden, mgr. Rehearsals at 11).—Half week 3: Julia Tracy, comedienne, fair; Wiley Ferris, illustrated songs, good; Harbach and Harris, sketch, good; Tom Powell, blackface, hit; La Auto Girl, clever. Half week 7: Flora Loraine, comedienne, very good; The Dalys, sketch, good; Juggling Austin, good; The Musical Toys, hit. F. E. R.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr. Rehearsals 10:30).—Una Clayton and company in the sketch "What's in a Name?" is a laugh from start to finish. Charlotte Parry in "The Comstock Mystery" does splendid protean work. Sherman and De Forest in "A Jay Circus" made the headliner feature, a continued scream. Nettie Carroll does a graceful act on the tight and slack wire. Charlotte Cole, a sweet singer and with agreeable bearing, captivated the audience. Geo. W. Day did a monologue that pleased and the Dougherty Sisters are clever dancers.

WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Harry Knoblauch and Harry Hersker, props.).—The Four Farraris, America's greatest novelty act, very good; La Tell Brothers, European gymnasts, excellent; Demonico and Belle, best feature of bill; Harry Batchelor, musical, good; Joe Marty, comedy juggler, fair; Al Brothers, illustrated songs, hit.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Okabe's Japanese Troupe, marvellous, received genuine applause; local Woodmen Drill Team, champions of America, hit; Edna Sheppard in illustrated songs, pleased; Harry Burns, bag puncher, good; Elmer Jerome in song and story and Lewis and Chapin, eccentric comedy sketch.

BLANCHE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—The Glinserettis, acrobats; Fanny Rice; Gardner and Revere in "The Bellboy and the Soubrette"; Hanson and Nelson, comediennes; Yuill and Boyd in "The Little Co-ed"; Max Millian, violinist, and Mr. and Mrs. Allison in a sketch.——CENTURY (Jos. R. Donegan, mgr.)—"Parisian Belles." Excellent show and well liked. Next: "Utopians."——MAJESTIC (Clint Wilson, mgr.).—"The Trocaderos," well received and ollo liked. Next: "Boston Belles." FAIRPLAY.

LONDON, CAN.

BENETT'S.—Lisle Le'gh and company in "Kid Glove Nan." Poor support detracts greatly. Libbey and Trayer, old favorites; Carr and Perrin, very good; Rooney Sisters, singing and dancing, good; Quigg, Mackay and Nickerson, well liked; Willie Weston, impersonator, clever; Morris and Morris, eccentrics, a hit.

M. G. HUESTON.

LOUISVILLE, KY.

HOPKINS (Wm. Reichman, res. mgr.).—The headliner on the bill is the Italian Trio, operatic singers. These singers are possessed of good voices and responded to several encores. Arthur Demin, the minstrel man, has a new line of goods and scored a hit. Martin and Maxmillan, burlesque illusionists, performed some clever tricks in magic and furnished clever comedy. Burton and Brooks have a very clever act entitled "The Limit," which is full of comedy, and they sing some good songs. Rice and Elmer, clever triple

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LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Bert Leslie and company headed good bill and are a hit; Fitzgibbon-McCoy Trio, pleased with the same act; West and Van Sicklen, musical act, well liked; the Baileys, colored act, good; Ethel Kirk, comedienne, ordinary; Esmeralda Sisters, fair; Bell-Prevost Trio, clever acrobatic act. DAVE CHASE.

MARION, IND.

CRYSTAL (J. H. Ammons, prop. Monday rehearsal 10).—Week Dec. 31: The Manola Family, acrobats and heavyweight lifters, first class; Minnie Dupree, dancer, A1; Howard and Cameron, very good; Ruth Smith, illustrater, always fine. —GRAND (H. G. Sommers, lessee Rehearsal 10). Ben Cox, singing, dancing and talking, headed bill, clever; Blanche Innis, illustrated songs, very good. Remainder bill fair only. —NOTE.—Owing to the critical illness of the musical director of the Crystal, Anderson, Mrs. Lillian Herbert goes from here to replace him. Merle Elliot is at Marion for the present. L. O. WETZEL.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Mildred Elsa, singer, fine; Anger and Thibault, dancers, good; Erla and Steele, "sister" act, excellent; Bert Marshall, comedian, clever.
CHAS. E. LACKEY.

MILWAUKEE, WIS.

STAR (Frank Trottman, mgr.).—Week Dec. 31: "London Gaiety Girls," good singing and dancing. Olio good throughout. Next: "Rialto Rounders."——CRYSTAL (F. B. Winter, mgr.).—Buckley's educated dogs, well trained; Howlie and Leslie, song and dance, good; Three Yamagata Japs, balancers, above par; Billy Beard, monologist, droll; Avon Comedy Four, hit.——GRAND (W. W. Gregg, mgr.).—Sharpley and Flynn, sketch, poor; Ali Zada, magician, good; Babe Mack, singing and dancing, hit; Jarvis and Ludor, sketch, funny; Norma Gregg, singing, very good. —HIPPODROME (Richard Kann, mgr.).—Opened New Year's Eve to large attendance. Ellery's Band made its first appearance after a prolonged absence. B. H. BENDER.

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LOS ANGELES, CAL.

ORPHEUM (Clarence Drown, res. mgr. Monday rehearsal 2).—Week Dec. 31: Charles Serra, equilibrist, graceful; Claude and Fannie Usher, "A Tough Love," semi-tough characters cleverly portrayed; Katherine Nugent pleased with songs and imitations; John Hyams and Leila McIntyre, hit; Mlle. Dziria and her dancer, the dancer doing most of the work, were fair; Three Leightons won favor with "A One-Night Stand in Minstrelsy"; Julius Steger and company in the one-act play "The Fifth Commandment," good.——UNIQUE (Hentz & Zallee, props. Monday rehearsal 11).—Le Noir's Marionettes, Lamont's trained cockatoos, the Diamond Four, the Unique Comedy Company in "The Janitor's Wife," and illustrated songs.——EMPIRE (W. S. Banks, res. mgr. Monday rehearsal 12:30).—Week 31 bill included vaudeville, illustrated songs and the Empire Comedy Company.——FISCHER'S (E. A. Fischer, prop.).—Week 31: The company pre-

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March 11, Chicago Haymarket.
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sents "A Bunch of Jays," vaudeville offering, and moving pictures.——PEOPLE'S (Harry Bell, mgr.).—The pictures of the Burns-O'Brien fight are being shown at this house week 31.——NOTES.—At Venice, where the Sells-Floto shows are wintering, preparations are nearing completion for the grand opening Jan. 12.

BUNTING.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday morning rehearsal).—Charles E. Evans and company head in a big laughing success, "It's Up to You, William." Eleanor Falk, singing and dancing, better than ever; Augusta Glose in "spoken songs," new version of the familiar act which is very popular with the theatre's clientele; Mareena, Nevaro and Mareena, acrobatics and comedy, good; Fred Zobedle, hand balancing, superior to Serra's act; Chris Smith and the Two Johnsons in "Astorbilt's Home," good colored act; Sears, illusionist, fair. Business big. Last week was almost a record breaker, with the Empire City Quartet as the star attraction.

CHAPIN.

MOBILE, ALA.

LYRIC (Gaston Neubrik, mgr.).—Week 5: Rappo Sisters, dancers, elegant; Myles McCarty and Alda Woolcox, racehorse playlet, best yet; Del-A-Phone, a wonder; Sadi Alfaradi, equilibrist, much applause; Earl and Wilson, comedians, good; Creigh and Richards, banjoists, excellent; Catheryn Roth, caught on.

NAN.

MONTREAL, CAN.

THEATRE ROYAL (H. C. Egerton, mgr. Monday rehearsal 10).—Frank Carr's "Thoroughbreds" opened to good business and are giving good satisfaction. Two burlesques show neat costumes and good chorus numbers. Cunningham and McAvoy care for the comedy in an enjoyable manner. The ollo is featured by the Laurent Trio of novelty gymnasts and they made big hit. Mlle. Latoska has her familiar contortion act and is well received. Douglass and Cunningham tried hard with a comedy turn. Niblo and Riely in comedy and dancing, good hit; Washburn and Flynn, clever "sister" act, took well and they have a real gingery turn. Next: "Washington Society Girls."—SOHMER PARK (Lavigne & Lajoie, mgrs.).—Big attendance and a clever bill. Lavigne's Band concerts still good card.——READOSCOPE-MAISONNEUVE (Al E. Read, mgr.).—Opened to good crowds with good show led by Al E. Read, singing comedian.

AL M. PRENTISS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Morgan and Crone, singing artists, good; Koope, eccentric juggler, very fine and received good applause; Frank Gray, pictured melodies, good; Clark and Temple, refined comedy sketch, received good applause; The Orvilles with their troupe of English Marionettes, good.

GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsals 9).—Daly and Devere, old-time entertainers, open with their act "The Janitress," which they should improve a little; McCrea and Poole are the best sharpshooters seen here in some time; Leona Thurber and her "picks," a good lively act; Olivatti Troubadours, a duo of clever musicians, the violinist, Michael Banner, being a wonder; Jane Courthope and company, including Charles and Ross Forrester, work their sketch smoothly; Lew Sully being sick in New York, Cook and Madison take his place and make good; Cliffe Berzac's ponies and mule have everyone in a happy mood.——WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—The Rose Hill Folly Co. have a good burlesque show.

JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10:30).—Four Piccolo Midgets in acrobatic stunts, wrestling and boxing, were very entertaining. Their work highly commendable. Avery and Hart, colored comedians, very good. Al H. Weston and company in "The New Reporter," entertained. "Too Much Married," by Julia Redmond and company, was overdone, dragged fearfully and only fairly interesting. Belle Veola, singing and acrobatic dancing, quite ordinary. Rawls and Von Kaufman in a skit "Mush," amused. Edwards Davis and company in the one-act tragedy, "The Unmasking," Mr. Davis was excellent, but several members of his company could easily be improved and the attendant success increased. Monday evening in the duel scene Mr. Davis' finger was almost cut off by a carelessly delivered blow of his opponent's sword.

E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Thos. S. Winston, res. mgr. Monday rehearsal 1).—A short bill replete with singing, running but an hour and a half with the pictures. Mazello and Billay are the openers with a comedy bar act and a burlesque wrestling finale that strikes the applause centre. Flo Adler, with the youth in the box, was accorded a generous reception. The youngster has a pleasant voice and the retort verses are "sure fire." Miss Adler has added a becoming wig and still continues to "plug" Chicago songs. Ned Nye and "Rollicking Girls" gain favor through their dancing. The "kidding" is overworked and a few lights added to the swings would improve. Albert Guille sings operatic selections. Papinta is using a confetti finish to her myriad dancing number. Edgar Atchison-Ely (New Acts). Two Kochlys close with clever acrobatics.——GREENWALL (H. Greenwall, mgr.).—"Cracker Jacks" gained favor. Next: "Trans-Atlantics."——WINTER GARDEN (T. P. Brooke, mgr.).—Brooke's Band.——ELYSIUM (H. Greenwall, mgr.).—Black Patti Troubadours.

O. M. SAMUEL.

OSHKOSH, WIS.

BIJOU (Jno. Lane, mgr.).—Heath and Walch, Geo. B. Hoyt, Maude Gillette, Jack King, Williams' Pony Circus. Good business and performance.

GUY HAVERTY.

PROVIDENCE, R. I.

KEITH.—The bill this week is exceptionally strong, headliner being "Polly Pickle's Pets in Petland," which scored. Julian Rose good, his parodies being clever; Dan Burke and "School Girls" received their share of applause, the act is very neat; Alice Davenport and company, poor acting and poor sketch; Ziska and King, very good; Polk, Kollins and Carmen Sisters, clever banjoists; the Holdsworths, fair; balance of bill, La Belle Trio, Halley and Meehan, Brazil and Brazil, good.——IMPERIAL.—"Imperial Burlesquers." First part and after piece only fair, but the ollo was good.——WESTMINSTER.—"The Golden Crook" this week.

S. M. SAMUELS.

READING, PA.

ORPHEUM (Frank Hill, mgr.).—Huston and Dallas, Edythe Gibbons, Harry Le Clair, the Five Majors, Carter and Waters company in "The Wise Mr. Conn," Palmer and Gilbert, Leon Morris' ponies. Fair bill to ordinary business.——BIJOU (Updegraff & Brownell, mgrs.).—7-9: Manchester's "Night Owls," with Belle Hathaway's educated monkeys as an extra feature. Fair show and business. 10-12: Al Reeve's "Beauty Show," good business, pleased.

KELLEY.

SAGINAW, MICH.

JEFFERS' (Chester S. Sargent, mgr. Sunday rehearsal 11).—Headline act "His Day Off," played by Harry and Kate Jackson, continuous laughs. The De Graw Trio, as Foxy Grandpa and the two boys, were pleasing acrobats. Bobby Raymond and Maggie Clark received much applause. Fred Lazere with his aerial contortion act was a novelty. Lillian Ashley was seen at the park last summer. Her act had some new things and was as ever, good. Surazal and Razall have a piano-playing act, the male member of the team doing some splendid trick piano playing. Bud Farnum, the comedy musician, in blackface, made a decided hit.——NEW JEWEL (C. H. Shank, mgr.).—Continuous vaudeville, illustrated songs and moving pictures. Margaret Killan appointed treasurer.

NENNO.

SALT LAKE CITY, UTAH.

ORPHEUM (W. L. Jennings, res. mgr. Monday rehearsal 4).—Week Dec. 31: Lena Pantzer, bounding wire and spade dance, out of the ordinary and very good; Dillon Brothers, songs, fairly well; Musical Avolos, very good; Mme. Shapofski, good voice; Chas. F. Semon, the headliner and good; Palfrey and Hoefler, cyclists, fair. Very good business all week. On night 31 the Orpheum management chartered the Auditorium Skating Rink and invited their employees and all of the profession playing here to "skate the old year out." It proved to be an enjoyable affair.——BON TON (J. H. Young, mgr. Monday rehearsal 10).—Week Dec. 31: Miss Greenough sang the illustrated song in good shape; Yeakel, the magician, good; L. T. Johnson, ventriloquist, did the old tricks in the old style, but had a few new ones in the new style; Joe Kelsey sang ordinarily; Sherwood played a few instruments; Russell and O'Neil had a sketch. Manager Young reports a very good start for the New Year.——NOTE.—In spite of the fact that there are five roller skating

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SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Francis Wood, hoop expert, fast, furious and funny; Five Dockendrop Troupe, fair; Gill Brown, talking and dancing comedian, good; Danny Mann and company, one of the best rural comedies ever presented here; Memphis Kennedy, comedian, caught on big; Clayton, Jenkins and Jasper, caught from start to finish. CAL. COHEN.

SANDUSKY, O.

MAJESTIC (W. C. Dunn, mgr.).—Week Dec. 31: The Levins, two clever artists in a sketch, "The Matrimonial Fly," were the headliners. Wells and Shirley, comedy, fair; E. E. Oliver, illustrated songs, good; Phinney's Royal English Marionettes, excellent. Week of Jan. 7: Hague and Herbert, clever Irish comedians, are the headliners. Jean Raleigh, "the Dixie Sunbeam," very good; Leroy and Bailey, comedy sketch, good; Ellwood Oliver, illustrated songs, good. Business has been exceedingly good since opening.——THEATORIUM (Charley Reask, mgr.).—Business very good.——ELECTRIC THEATRE (Vincent Menues, mgr.).—Business good. ZINGO.

SHAMOKIN, PA.

FAMILY (W. D. Nellds, mgr. Monday rehearsal 10).—Murphy and Dunn, comedians, pleased; DeBois and company, magicians, exceptionally good; Gurrad Children failed to appear; Harry La Rose and company, comedy, very good; Harry Green, illustrated songs. MILLER.

ST. JOHN, N. B., CANADA.

KEITH'S (F. Guy Bradford, res. mgr.).—The bill this week was not altogether up to the standard. Houdon, psychic wonder, fair; Arlington Four, musical, singing and dancing comedy, fair; James Murray, comedian, made big hit playing the bones, also in his songs; Cycling Bronette did some fine work on the wheels and was well received; Ward and Raymond, dancing and singing, best dancers seen here for some time and received lots of applause. GORDON.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—The second week of the new year has been ushered in by one of the strongest vaudeville bills ever offered to the St. Paul public. "My Wife's Diamonds" as presented by Nick Long and Idalene Cotton is fine. Chris Bruno and Mabel Russell, good. The burlesque "A New Year's Dream," a one-act play presented by Patrice and Charles Hutchinson, fine. Leah Russell as "Belle of the Ghetto" contributes some Yiddish characterizations above the ordinary. "The Messenger Boy and the Actress," by Maddox and Melvin, is a laugh. Anna Chandler, good.——STAR (J. C. Van Roo, mgr.).—"London Gaiety Girls." Fine performances, well patronized. "Casey's Sketch," the opening number, good. Pat White displays his ability as a comedian. Chorus well trained and musical. Olio numbers all good. Sam Green and Oscar Lewis, well received. Belle Austin and Rene Washburn in a singing act, clever. The Zebcidas, equilibrists, clever. B. F. ROBERTSON.

TOLEDO, O.

VALENTINE (Otto Klives, mgr. Sunday rehearsal 10).—Business at the Keith house better than ever, and this week, "the Houdini week," has the record for this season. Macy, Hall and company in "The Magpie and the Jay," very funny; May Belfort, English comedienne, exceptionally clever; the Musical Cuttys, another hit; Swor Brothers, blackface comedians, unusually good dancers; Billy Van has new stuff and is going as big as ever; the Elinore Sisters have improved their act, which is stronger and more amusing than last year; the Three La Maze Brothers close the bill with a good knockabout acrobatic number.——EMPIRE (Abe Shapiro, mgr.).—The Behman Show and "Congress of American Girls" is easily the best we have seen at the Empire this season. Pete Curly as McSweeney was especially funny; Frank Manning and Eddy Hayes are also there with the goods. Mona Wynne is an especial favorite and the life of the show. Les Georges, comedy acrobats, very clever; Hayes and Wynne in dancing specialty are a big hit. Geiger and Walters have a fair act called "In the Streets of Italy"; Geiger is a clever fiddler but the piano and the woman seem superfluous. The Dago dialect is also overdone. The Ruppeits have a clever acrobatic act. Business good.——LYCEUM (Frank Burt, mgr.).—The Four Mortons in "Breaking Into Society" to good houses. Little Clara Morton is making a hit that is well merited. The show is good all through.——BIJOU DREAM (J. O'Hooley, mgr.).—Frank Bruce, blackface comedian and monologist, good; Irene Smith, comedienne and dancer, big favorite; Charles Gehring, descriptive vocalist, good, and Kate Martin in illustrated songs has a pleasing voice. "A Trip to Niagara Falls" by the Casino company is realistic and interesting. Business good. SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Arnold Daly and company in "How He Lied to Her Husband," feature of a good bill. Star and his support scored strongly in the little playlet. The Boilers, cycling, gave clever performance; Redford and Winchester, funny burlesque jugglers; Mayme Remington and her "picks," hit; a novel comedy act, "Who Stopped the Ferryboat?" is presented by the Three Hickman Brothers; the Six Mowatts give a rapid-fire club act which is good; Al Carleton, "The Skinny Guy," made merry. Big business.——STAR (F. W. Stair, mgr.).—"The Colonial Belles" gave a gilt-edged show. Capacity attendance. Two funny pieces open and close, "The Baby Farm" and "Cohen the Count." Charles Robinson is a burlesque comedian in a class by himself and is a big favorite here. Clever specialties are given by Milton de Long Trio; Charles Falke, Lawrence Edwards and Marie Richmond, Rose Carlin, and an added feature was the Great Vulcan, the strong man. Next: "Washington Society Girls." HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Barrows-Lancaster company are the headliners in "Thanksgiven Day," which provoked much laughter. Other attractions are: The Moulier Sisters, bar performers; Bartholdi's cockatoos, Willis Family, musical entertainers; Mitchell and Cain, comedians; Elmer Tenly, character singer; Ramsdell Sisters, dancers; Alvin and Kenny, comedy ring gymnasts.——LYCEUM (W. K. Keller, mgr.).—The "Cherry Blossom" Burlesquers thoroughly pleased the first half week. For the last half the "Washington Society Girls" appear. J. J. M.

UTICA, N. Y.

ORPHEUM (E. L. Koneke, res. mgr. Monday rehearsal 10).—Orville and Frank open show with clever equilibristic exhibition, good. Frosini, billed as "Wizard of the Accordeon," proved his right to the title. His selections won for him much applause. Each one of the Five Black Americans has a good voice and not only is their singing good, but their comedy work and dancing is far above the average. Violet Black and company scored a big hit in her one-act drama "Tekla, the Halfbreed." She is well supported and makes a capital Tekla. Ward and Curran, with their act "The Terrible Judge" went big. A number of additions tend to strengthen the old act. Daisy Harcourt, the English character comedienne, has a pleasing manner and her work proved acceptable. St. Onge Brothers give an exhibition of trick bicycle riding that took well. Fred St. Onge's burlesque monologue gives the act a good comedy turn. SETAB.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—"The Alcazar Beauties" are doing a record-breaking business. It is a good burlesque company. The performance opens with the laughable burlesque "Tim Sullivan's Chowder," introducing James Leonard and Billy Hart, clever comedians. The chorus is above the average, led by Anna Yale, assisted by sixteen pretty girls, nearly one size, who sing well together. The olio is up to the average. McDevitt and Kelly, dancers, good; Etta Victoria, contortionist, clever; James and Davis, "Dixie Minstrels," well received; Lawrence Crane, assisted by Miss Crawford, magician, hit. The show closes with the roaring burlesque entitled "Sullivan on Guard in the Philippines," which pleased. Next: "The High School Girls."——BELASCO (Stoddard Taylor, mgr.).—The Unique Specialty Company appeared Sunday, Jan. 7, only. Played to good business. The following were well received: La Petite Alma, contortionist; Eugene Bryhim, James Gamble and moving pictures.——MAJESTIC (O. Esler, mgr.).—Mayer's "Vaudeville Stars" attraction Sunday, Jan. 7, to packed house. Show opened with the Mayergraph. Leonard Chick, illustrated songs, good; Gilbert Proctor, monologue, creditable; Briggs Sisters, dancers, good.——ACADEMY MUSIC (Jno. Lyons, mgr.).—Archie L. Sheppard's moving pictures and Chester Spencer, song illustrator, to good business Sunday, Jan. 7.——NOTES.—Ira J. Lamotte, formerly manager of the Belasco and Majestic theatres of this city, has been appointed manager of the Arcade Theatre in Toledo, O. His many friends in this city will miss him greatly, as he is a prince of good fellows.—The New Lyceum Theatre, controlled by the Empire circuit (Western Wheel), is doing more business this season than it has for the past ten years. The reason is that the shows this season are far superior to those of former years.—Manager Taylor of the Belasco Theatre was very pleasantly remembered on New Year's day. On his desk was a beautiful wreath with a setting of pearl and diamond studs, a token of esteem from the house staff.—Sam Drane, a local boy, has returned to Washington after a successful season with the Fay's Specialty Company.—Joe Hurtle, manager of the "Bowery Burlesquers," made a flying trip from Baltimore Saturday to Washington and visited the New Lyceum. He was greatly surprised to see the good business.—Gilbert Proctor, assistant treasurer of the Majestic, is confined with the grippe at his home in Baltimore.—The skating rink at Convention Hall is doing a fair business only and for a special attraction hockey games are played by the different clubs from Maryland, Virginia and this city.—Another skating rink will open shortly in Washington and will be known as the "Capital City." A special feature will be basket ball games played every night. It will be located under Chase's Theatre.—VARIETY'S new file for '07 is at the New Lyceum Theatre and the latest issue may be found each week for the patrons of the house. The binder is attractive and continually in use. W. H. BOWMAN.

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Herbert, "the frog man," good; Whalley and Scott, songs and dances, worked hard and seemed to please; Ladell and Crouch should take lessons in harmony for the benefit of their singing; Mr. and Mrs. Jimmy Barry can always be depended upon to create laughter; Gus Williams, monologue, good. O. Hana San and company presented "The Geisha's Dream." This act consists of a series of living pictures called after the four seasons and is enacted by three Japanese girls and the house property man. Prof. Macart's educated monkeys and the Electrograph complete the program. GIRARD.

WHEELING, W. VA.

BIJOU (Claude Nelson, mgr.).—Mlle. Carrino's bears, clever work. J. O. Wise, Leonard and Bastedo, Tommy Hayes. C. W. H.

WINNIPEG, MAN.

DOMINION (D. Douglas, mgr. Monday rehearsal 10).—Week Dec. 31: Arnold and Artle, acrobatics, good; Porter Norman, monologist and magician, hit; Antrim and Peters in "A Tarry at Tank Town," good; Three Westons, big; Evelyn Woodward, songs, fair; New York Trio, well received; Juggling Normans, clever.——BIJOU (Nash & Burrows, mgrs. Monday rehearsal 3).—Week Dec. 31: O'Neil's Majestic Minstrels, good; Curtis and Adams, clever; Hubert Deveau, crayon artist, good; Oretta, presents Dervish novelty, good; Howe and Edwards, farce "The Arrival of Mr. Dooley," well received; J. O'Toole, illustrated songs. S. J. HORTON.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr. Monday rehearsal 10).—Fred. Karno's "A Night in the London Slums" heads the bill and makes a hit. Lillian Tyce, singer, big hit; Byers and Herman in a novelty pantomime, make good; Leonard Kane, neat dancing act; Lind, the impersonator, wears some stunning gowns and is clever in his female imitation; Raymond and Caverly in a German talking act, sing some good parodies; Mr. and Mrs. Gene Hughes in "Suppressing the Press" got plenty of laughs.——PARK (Alf. Wilton, mgr. Monday rehearsal 10).—Fay Foster Company, satisfactory. HARLOW L. STEELE.

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NOTICE

"A SELF-MADE MAN"

An original playlet in one act by ED. F. RUSH and WM. H. LYTELL, was produced for the first time at the Trocadero, Chicago, Thursday, Jan. 3, '07, as feature with the "PARISIAN WIDOWS," and is the sole property of

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LEON LASKI, *Attorney for WEBER & RUSH*

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Was changed from No. 10 to No. 18, closing the entire Olio with a Clean Act; still the Hit with 7 Bows.

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Criticism of the Famous **Blocksom and Burns** Act by the N. Y. Evening Mail, Dec. 23d.

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"BLOCKSOM AND BURNS have borrowed some of Collins and Hart's thunder. They do a burlesque balancing turn, supported by an invisible wire, that is really funny, and quite **AN IMPROVEMENT OVER COLLINS AND HART'S** similar offering. Their act is brimful of surprises, and mirthful enough to stamp them as headliners."

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MR. CHAPIN AS LINCOLN.

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This week Mr. Chapin is the headliner at the ORPHEUM IN BOSTON. WELL, WHAT OF IT?

"The one central figure is the king, and after watching Mr. Chapin's Lincoln one forgets everything else. The effect is startling. It is not an actor made up to represent the man—it is the man true to life, moving, speaking and acting. The homely face, the awkward gestures are quickly forgotten in the kindliness of the man who can unite lovers, balk traitors and do everything else that an audience enjoys seeing. The man, stern enough to oppose a whole nation, was shown at home, under the rule of his wife, unable to get even a holiday for his little son. There were busy scenes at the White House that day, with decorations for a Fourth of July celebration, a meeting of delegations to protest against the continuance of the war, and a court-martial. The finale came with a stirring bit of melodrama, and then the audience showed that it enjoyed the work by demonstrations of enthusiasm. Again and again the curtain had to be raised, showing, as it were, living pictures of Lincoln, and the one where he was represented looking upward for inspiration to the portrait of Washington was especially applauded. As a study of Lincoln and his personality Mr. Chapin's impersonation is the most vivid thing of its kind that the vaudeville stage has seen, and teaches more American history in ten minutes than one can learn from books in a month."

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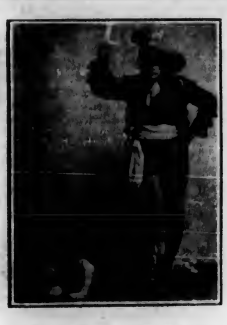

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Owing to the fact that there has been circulated a treacherous blackmailing falsehood in which I have been made the victim and inasmuch as it has caused me no little worriment, it has become necessary for me to take this stand in self-defense and impress on the minds of all intelligent people that nobody on earth has anything on Trovollo, Catholic or Protestant, Jew or Gentile, and if these blacklegs continue to slander me behind my back; well, you leave that to me.

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Hayes AND Wynne
The singing and dancing couple.
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"AACH, CHENNIE, I CANNOT LIFE MIT OUT YOU."
Leon Kohlmar
THIRD YEAR WITH DAVID WARFIELD.
Will present a new sketch in vaudeville soon.

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The latest success in vaudeville. Our own special scenery. Mr. Coombs for three seasons sole tenor with George Primrose.

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WEEK JAN. 14, TOLEDO.

WEBER & RUSH'S
"Parisian Widows"

Wm. G.
LeClair and Dordy Hardt
THE TWO STRONG MEN.
Watch the handkerchief.

Lee
Hickman and Madge Coleman
Laughable travesty, "The Substitute."

Savoy Quartette
Tom Fullam, Bert La Rose, John Ekartd, Max Gordon. Singing and comedy.

Annette Wiltsie
"THE JOLLY GIRL."

La Tierro
SPECIAL FEATURE in the new sensational Pantomime "Danse De La Revenge."

Snitz Moore
EVERYBODY IS SATISFIED.

RICE & PREVOST
IN
BUMPTY BUMPS

TOSSING AUSTINS
Last week Keith's, Cleveland. Second time in five months. Was going home for a week, but they sent us some more work. So we go to Columbus. Feb. 4, Pastor's, "Oh, Married Life."

T. F. Thomas
COMEDIAN
Fifth Consecutive Season With Rice & Barton's "Rose Hill" Company.

3 ALEXANDER BROS. AND BRADY
EXPOSITION 4.

NITA ALLEN AND CO.
Greatest Novelty Hit of the Season,
"CAR 2, STATEROOM 1."
By Will M. Cressy.

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Harry Luken, (of Four Lukens)
Sole owner and manager, 113 N. 4th St., Reading, Pa.

Meredith Sisters
DIRECTION GEO. HOMANS.

JACK NORWORTH
IN VAUDEVILLE.

WEEK JAN. 14, DULUTH, MINN.
Put Together for Laughing Purposes.

"New London Gaiety Girls"
CLIFF W. GRANT, Sole Manager

Oscar Sam
Lewis and Green
Just getting along nicely, thank you.

Paul Arthur
The Musical Bells
COMPANOLOGISTS.

Rena Belle
Washburn and Austin
TWO OF A KIND.

Joe Margie
Young and Catlin
(Soubrette)
SINGERS AND DANCERS PAR EXCELLENCE.
Introducing Imitation of Fife and Drum Corps.

Nettie Grant
In Impersonation of Baby Marion.

John Barbour
Musical Director and Violin Soloist.

Pat White
THAT FAMOUS FUNNY FELLOW.

Miss Raffin's MONKEYS
KEITH & PROCTOR CIRCUIT

Della Laytelle
"THE LITTLE IRISH COLLEEN"
At liberty for parks next summer.
En route with Bob Manchester's "Cracker Jacks."

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Ryan-Richfield CO.
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By Will M. Cressy.
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Direction Wm. Morris.

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THE GREAT VIOLINIST,
Accompanied on Piano by his Sister.
Booked Solid Season 1906-1907.
HENRY PINCUS, Manager.
St. James Bldg., New York City.

Dick McAllister
AS
"Perkins, the Bell Boy," in "Around the Clock" Company, late Bad Boy of Karno's "Night in an English Vaudeville."

Barber-Ritchie Trio
WHEELWRIGHTS
Time all filled until our return to Empire Theatre, London.
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Comedy Acrobats, Orpheum Road Show, Season '06-'07. Direction Martin Beck.

Jan. 14-16, Indianapolis; 17-19, Youngstown.

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JAMES HYDE, - Manager

ADAMS and DREW
IN "A BOGUS CHAUFFEUR."

VI HOLMES
And her "English Belles" touring the country with Hyde's Comedians and "Blue Ribbon Girls."

Mysterious Musical Bennetts
AMERICA'S NOVELTY ACT.

Jack **Kauffman Bros.** Phil
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ALICE MADGE
WILLARD AND HUGHES
In their comedy singing and talking act, entitled "FROM THE BOWERY TO BROADWAY." 14 min. in one.

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JOE, MYRA, BUSTER, JINGLES AND LOUISE.
Important to Managers—Buster will be 16 years of age, Oct. 4, 1909. Address the man with the wife, the table and three kids. Address care of Comedy Club, or Ehrich House, 229 W. 38th St., N. Y. City.

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HOWARD AND RUTHERFORD
"Five Minutes from Yale."
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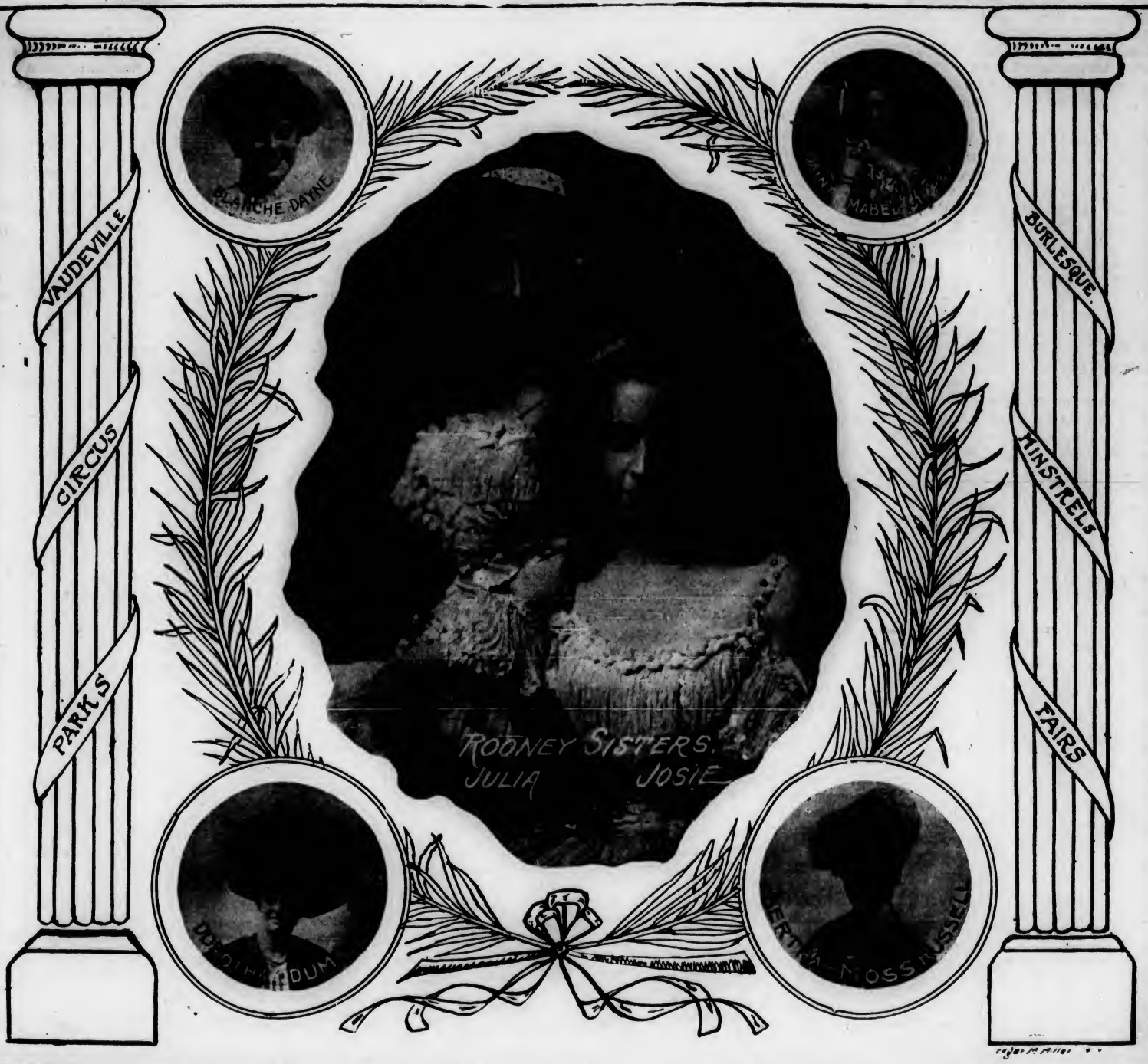

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KEITH BOWS TO KARNO.

With the spectre of grim justice for a guiding star the Keith Booking Office through its general manager, E. F. Albee, who occupies the same position on the Keith circuit of vaudeville houses, removed its hat piece to Alf Reeves, American representative for Fred Karno, the English producer, and promised if Mr. Reeves would allow Jean Bedini's piece, "A Night in English Vaudeville" to play the week out at Keith's Union Square Theatre in this city, without taking any further legal proceedings, the Keith Booking Office would not give it any more time, thereby causing the dissolution of the act.

Messrs. Reeves and Albee had a conversation over the subject, and Mr. Albee expressed much surprise that his office had entertained a "copy" act; said he had never seen it, and knew naught of the affair. Mr. Albee did not inform Mr. Reeves, though, why he had waited until the United States Court interfered before he assumed the lofty position of the abused one.

Had not the Keith Office patted Bedini on the head and told him he was a good fellow because he was cheap, and would "steal" an act, Bedini would not be the mountain of regret the theft of the Karno piece made him, nor would B. F. Keith through his emissaries be placed in the position of an accessory to an unsavory business transaction.

The United States Court in granting the injunction applied for by Karno against Bedini laid down strict terms for the enforcement, and the necessary changes which would have had to be made to obey the court's order would have made a new act altogether out of the "copy." The realization of this brought about the proposition by Albee, and his promise of discontinuing bookings has been accepted by Mr. Reeves, who believes he had a clear case of contempt against both Bedini and the management of the Bedini production as it was presented at the Union Square Theatre this week.

An action for damages now lies with Karno against whomsoever has allowed the Bedini sketch to be played in his house and this may be followed up.

Another infringer on the Karno's rights, Gus Hill, settled this week in cash with House, Grossman & Vorhaus, Karno's attorneys, for $3,000 as the cost of the privilege of using a copy of the original sketch in the third act of "Around the Clock," Mr. Hill's play. The settlement gives Mr. Hill the production rights to the sketch for another season.

It has been freely commented upon that the question of a producer's and an artist's right in America has been finally determined upon the application of an Englishman.

ROSE STAHL AT ANY PRICE.

The English music hall managers are bent upon securing Rose Stahl, star of "The Chorus Lady," for another engagement. Miss Stahl was an emphatic success in the vaudeville skit of the same title on the other side, and since her long run in the play she has received numerous offers for a return date in London, the actress to name her own figure. All overtures have been declined.

HOWARD OPENS MARCH 4.

Boston, Jan. 18.

The Howard will open here on March 4 as a Western Burlesque Wheel theatre. The prevailing impression regarding the acquisition of this house by the burlesque people seems to be erroneous.

The Western Wheel does not in reality secure the Howard. Its shows are played by the Howard management under a guarantee for the week. The road attractions will not participate in the receipts.

It means that the Howard simply reverts to its old policy. The present stock will be taken out. When the Western companies come in twelve vaudeville acts will be given as an olio, with the burlesque's pieces divided up into ends. The olio of the show will probably be included among the acts, which will continue to be booked by Agent Al Mayer, of New York City.

CARR ON BROADWAY IN MAY.

Lee Shubert, of the Shubert Brothers, is authority for the statement that his firm has Alex. Carr under contract for three years and will first be seen in a production to be presented at one of the Shubert local theatres in May next.

Mr. Carr is at present with "Wine, Woman and Song," playing at the Circle. M. M. Thiese, the owner of the burlesque show, recently claimed that Carr could make no contract without his consent, but that Thiese had any hand in the negotiations is denied by Mr. Shubert.

MURRAY HILL'S BANNER WEEK.

The gross receipts at the Murray Hill Theatre this week are estimated at $5,500, the largest takings yet in that house since it was opened for burlesque.

The "Bachelor Club" Burlesquers is the attraction, with Joe Gans, the prizefighter, as extra feature. Gans receives twenty-five per cent of the gross receipts.

MAY HOWARD CLOSES ENGAGEMENT.

Davenport, Ia., Jan. 18.

The stock burlesque closes here to-morrow night. May Howard, who has been the principal figure in it, returns to Chicago.

COULDN'T ATTACH WATSON'S.

Chicago, Jan. 18.

There was a legal wrangle at the Folly last Friday in which W. B. Watson and a Chicago sheriff were the chief figures. The official called at the theatre to take possession of all of the scenery and costumes belonging to the Watson show in settlement of an old debt claimed by John McGuire, of Brooklyn, who instructed his attorney here, Adolph Marks, to execute a warrant of attachment.

Watson remonstrated and declared that the property the officer was about to gather up belonged to the Oriental Company, a corporation which owns the Watson Burlesquers. Watson and his troupe left for Milwaukee Sunday. Scenery and costumes travelled with them.

REDUCED ADMISSION PRICES.

The Western Burlesque Wheel houses in Detroit, Cleveland and Buffalo have reduced the admission fee for the best seats from $1 to 50 cents and now permit smoking. The Eastern Wheel people declare that the move is the result of their opposition in these towns.

MUSIC HALL MATTER SMOLDERING.

There are conferences, talks and confabs going on over a new proposed music hall in Times square, between Forty-second and Forty-fifth streets. At this time the prospects appear bright for a favorable decision, which will be reached, if at all, within two weeks.

The interests back of the project are substantial and in a position to command all capital required, holding property in the district mentioned.

The prospectus includes a resort upon the lines of the London halls and will have ballets as special features.

LAFAYETTE CONTINUES.

Detroit, Jan. 18.

The Lafayette Theatre, under the joint management of H. H. Lamkin and Dr. Campbell, will not give up the vaudeville ghost as was nearly the case last week.

P. J. Casey, of the Morris office in New York, came on here for a few days and before leaving delivered an ultimatum to Dr. Campbell that he would be required to furnish a bond or the Morris office would discontinue bookings. The bill arranged for next week was to have been shipped to London, Ontario.

After Casey left Dr. Campbell, who is an old-time "medicine" man, wired to Wm. Morris that he would furnish the bond.

Edward Blondell played in the theatre and afterward submitted an offer for the lease, which has three and one-half years yet to run. Dr. Campbell asked $10,000 and when Blondell recovered he was on the train bound homeward.

Properly managed the Lafayette will make money without harming in the least J. H. Moore's Temple Theatre. The city can support two vaudeville houses nicely, as there is always an overflow from the Temple.

WILLIAMS OFFERS LAWSON TIME.

Boston, Jan. 18.

Percy G. Williams, through David Robinson, manager of Williams' Orpheum in this city, has extended an invitation to Thomas W. Lawson, the "frenzied financier," to appear in vaudeville.

Mr. Williams wrote Mr. Lawson a letter which said that the Bostonian could have the use of the Orpheum stage to expound his theories or berate his enemies. Whatever sum Lawson named for his services would be donated by the management to any charity selected by the speaker.

The Boston financial ex-ray genius must be thinking the offer over. No published notice of his decision has appeared.

CAHN BUILDS IN BROCKTON.

Contracts are now being given out, and ground will be broken as soon as the weather moderates, for the erection of a vaudeville house at Brockton, Mass., by Julius Cahn in connection with his fast maturing plan for a new vaudeville circuit.

ORPHEUM OPENING MONDAY.

San Francisco, Jan. 18.

The opening of the new Orpheum Theatre is set down for Monday, 21, but it is doubtful if the house will be in readiness at that time.

LOWER SALARIES ON "THE COAST."

San Francisco, Jan. 18.

There is a definite yet untraceable rumor that with the advent of the Orpheum in the new theatrical centre will come a cut in the salaries of the "average acts" in the ten-twenty continuous houses.

This rumor is probably based upon the fact that "stock" people when re-signing contracts are called upon to name a lesser figure than in the previous agreement.

It is admitted that with the total absence of the "legitimate" after the fire and the consequent demand for variety people, salaries leaped upward. Now that things are again normal the managers would like to return to the former schedule of rates.

It is argued that the cheaper houses, since the Orpheum was compelled to take to the "fog belt," have commanded a higher grade of patronage than before and this they are determined to retain in face of the coming strong New Orpheum's bills. In order to meet this competition it will be necessary to book several high-priced acts each week. To offset this expense a substantial reduction in the salaries of "ordinaries" is thought necessary.

The artists say that they will resist any cut, but are hardly in a position to present a concentrated front. Few, if any, of the Western people are members of an artists' organization.

There is an Actors' Union affiliated with the American Federation of Labor, but since its organization three years ago has shown little aggressiveness.

It may be stated that if this cut in salaries is attempted it cannot be attributed to lack of patronage. Business has never been equal to that at present.

SINGER HAS APPENDICITIS.

Toronto, Can., Jan. 19.

Grace Van Studdiford arrived here on Monday to appear at Shea's Theatre and after playing one performance was seized with a serious attack of appendicitis.

A consultation of physicians was held at the King Edward Hotel and it was decided to remove her at once to the Cottage Hospital for an immediate operation. This was done and the patient is doing as well as can be expected.

Miss Van Studdiford's place on the bill was taken by Maude Quive, her sister and herself a singer of considerable reputation.

DODSON CONSIDERING.

J. E. Dodson, late of "The Truth," may make his first vaudeville plunge before long. Mr. Dodson is a sterling legitimate actor, having achieved a lasting reputation some years ago as Cardinal Richelieu in "Under the Red Robe."

At present he is considering a vaudeville proposition, having retired from the cast of "The Truth" before that piece entered New York.

OLLIE MACK STRICKEN.

Ollie Mack, of the old team of Murray and Mack, well known to the last generation of variety patrons, has been stricken blind. His financial condition is said to be far from affluent.

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Vol. V. No. 6.

In the series of articles of which the first appears in this issue by "An Artist," the name of the writer will not be printed until an opportune time. "An Artist" is well and favorably known, has played upon all circuits and is fully versed in present and past variety conditions.

R. G. (Dick) Knowles has declined an offer to return to England.

Permission was declined Adele Ritchie this week by Vesta Victoria to sing "Poor John."

Caroline Huestis, from the legitimate, is thinking of vaudeville, with a sketch in mind.

The Star and Gayety theatres in Brooklyn have discontinue Sunday performances owing to the agitation.

Apollo, the English strong man, has been booked as the headliner at Proctor's Newark Theatre next week.

Cliffe Berzac's Seals (formerly Woodward's) have been booked for a long run at the New York Hippodrome.

Martin Beck and J. J. Murdock arrived from Chicago on Thursday. Charles E. Bray came to town yesterday.

Corinne Francis, of Mason and Francis, was married last week to a Mr. Hoey, at present with "The Gingerbread Man."

Radford and Valentine have returned from abroad with a new descriptive title for their act. It is "Maniacs of Mirth."

Around the agents' offices almost daily, when not working out of town, may be observed a woman dressed in man's clothes.

Nick Norton, manager of Hyde & Behman's, was confined to his home the early part of the week with a severe cold.

A number of American artists playing at home are applying for membership in the Variety Artistes' Federation of England.

Ida Butler, of "The Village Choir," is at St. John's Hospital, New York. It will be two weeks before Miss Butler may leave.

Jessie Mae Hall has closed her starring tour in "A Southern Vendetta" and will appear in vaudeville shortly with a new sketch.

Patrick H. Morrison was visited by burglars at his Lynbrook, L. I., home during his absence and a quantity of valuables taken.

"The Lid Lifters" last week broke the season's record at the Gayety, St. Louis (Eastern Burlesque Wheel), playing to $7,834 gross.

Dr. Baer, husband of Mabel McKinley, has given up a lucrative practice of medicine to engage in the promotion of automobile sales.

Julius Tannen, the impersonator, played a full week's engagement at the Alhambra. No one was sick; he was regularly booked and billed.

The female end of the former vaudeville team of Hickey and Nelson is contemplating taking a new partner. Hickey has set the example.

Mrs. Joseph Howard, of Howard and Linder, has been seriously ill for a week, making it necessary for the team to cancel three weeks time.

Viola Sheldon, the leading lady of the "Bachelor Club" burlesque company, is in receipt of a legacy of $20,000 from a relative in San Francisco.

Ethel Levey, who is making her vaudeville reappearance at the Harlem Opera House this week, received 300 telegrams from friends on Monday.

The new sketch which Max Gilday will produce on February 4 will be named "Coals of Fire." It is under the management of Mark A. Luescher.

Hanvey and Doane, formerly a comedy singing act, have given up vaudeville, the team having purchased an established restaurant at Lancaster, Pa.

Coram, the English ventriloquist, booked to play the Novelty, Brooklyn, this week, was confined to his room at the Saranac Hotel with rheumatic fever.

Emanuel Johnson, of Campbell and Johnson, was married on December 28 at Budapest, Hungaria. The act is now at the Circus Shumann, Frankfort.

The Bell Trio will join May Yohe in her new act, and the first appearance of the new combination will accur February 18 under the direction of Jack Levy.

The Metropolis Quartet announces it will hereafter be known as "The Quartet," a title recently played under by the four at Chase's, Washington, for one week only.

Jos. Hart is having a series of moving pictures taken at various places along the Jersey and Long Island coast for his forthcoming act, "The Bathing Girls of Trouville."

Julian Eltinge, the female impersonator, terminated his engagement at Vienna this week and will sail for home. He has been given time over the Keith circuit commencing February 4.

Mlle. Bresina, the French soubrette, after playing her first American engagement (over the Orpheum circuit), returns to London to-day. She may return next season with a big and new act.

The Arleys, a foreign acrobatic team, booked to open on the Williams circuit February 4, may not appear. There is cabling going on between the act and its American agent over the engagement.

Helen Bertram showed her new act at Proctor's 125th street house, also at the Keith-Proctor Harlem Opera House on the same street Sunday, playing four shows, and has been booked for the circuit.

An entertainment and ball will be held by the White Rats of America February 22 at the Grand Central Palace. Leo Carrillo and Eddie Clark compose the committee having the affair in charge.

Lalla Selbini, "the Bathing Beauty," has been engaged for Hammerstein's week of February 11. She will play about six more weeks of the season with Weber & Rush's "Dainty Duchess" burlesque company.

Fred Walton, "The Toy Soldier," is playing at the Doric, Yonkers, this week instead of at Cleveland, as stated. Mr. Walton commences a tour over the Williams circuit on Monday, opening at the Colonial.

According to all reports, the Fays (John T. and Eva) did play at the Oxford in London before returning to New York. They appeared on Saturday night; closed the engagement the same evening, and would have taken the midnight boat for home—had there been one.

Owing to the illness of his leading lady Wilfred Clarke was unable to open at Hyde & Behman's on Monday afternoon. He was replaced on Monday night and for the remainder of the week by Edgar Allen and company.

One of the Artois Brothers, acrobatic clowns at Hammerstein's last week, claims to be the only person who can execute a triple somersault over a bar. Mr. Artois says he stands ready to back his statement with coin of the realm at any time anybody doubts his word.

Fred Irwin's "Majestics" hold the record for the Star Theatre in Brooklyn, $6,209, which they drew into the house at their appearance this season, without an "extra attraction." The same company played to $5,900 the following week at the Gayety, Williamsburg, without a Sunday show.

Ye gods, an actor has been robbed of his jewels and not a line of the news has appeared in the daily papers! More than a fortnight ago Charles Warner's rooms at the Hotel Seymour were broken into and $2,000 worth of jewelry and valuables taken from his dresser. No trace of it has as yet been discovered.

John Grieves, the burlesque manager, will be confined to his home in Baltimore for two months longer while recovering from his recent injuries. Mr. Grieves hoped to be in New York at this time. Thomas W. Dinkins treasurer, of the committee which is arranging a benefit for the unfortunate manager, reports that the advance receipts are footing up nicely.

A new aspirant for the heavy weight championship is coming to the front. Local Manager Harris of the Grand Opera House in Pittsburg pulled off his fifth battle last week. His opponent this time was John World, of World and Kingston. As World's back was turned, and Harry Davis, two friends and the house policeman were present to hold Mr. World while Harris got away, the manager was given the decision—on a fluke.

In the annual number of the English variety paper "The Performer" appeared the following, under the heading of "Slang Definitions":

"BILL MATTER.—Music-hall artistes are supposed to send in 'bill-matter' two weeks before opening. Such as:—

THE GREAT MISSALL,

The Most Marvelous

JUGGLER ON EARTH,

FROM PRICE'S CIRQUE, MADRID.

Missall juggles five elephants at one time.
Must be seen to be believed.
Etc., etc., etc.

On arriving at the town he finds he is billed:—

MISSALL, JUGGLER."

There are six theatres on 125th street giving two shows each on Sundays, playing to an aggregate attendance of 20,000; an object lesson in itself to the "reformers." The leaders among the sextet are the Williams' Alhambra and Keith & Proctor's Harlem Opera House. The Alhambra has a seating capacity exceeding its rival by about 500. Both houses have their capacity tested at the Sunday performances, although there seems to have been a slight dropping off among the standees at the Williams house since the opposition opened. It is quoted from a reliable source that owing to the decrease in the admission at the Harlem Opera House that place could play to capacity at each show during the week and still sustain a deficiency on the running expenses, including the cost of the bill; also the rent, said to be excessively high.

BURLESQUE IN WEST PHILA.

Philadelphia, Jan. 18.

Following closely on the announcement that Percy Williams was to invade the Quaker City by way of vaudeville in the Chestnut Street Theatre comes additional reports of interest to the patrons of variety and burlesque. Philadelphia is to have a new burlesque house. It will be erected on a site already secured in West Philadelphia. Sufficient backing has been secured and plans have gone so far as the making of overtures for a manager. Colonel Sam Dawson is the man in demand. Dawson managed the Bijou (Western Wheel) for George W. Kife here last season, but was called back to Baltimore after he had successfully handled the summer stock season at the same house.

From reports it is believed that the new theatre will be run as a stock burlesque house with some special bookings. The location has not been made known.

There is no theatre in West Philadelphia at present, though the William Penn, which is being built by W. G. Wegafath of the Grand Opera House in this city, is in course of erection. Just why West Philadelphia, which is the most progressive section of the city at present, has been overlooked by the vaudeville and burlesque managers is hard to understand.

The sum of $700,000 has just been paid by the Real Estate Society, of which Samuel P. Ferree is president, for the old Sharpless Brothers' property at Eighth and Chestnut streets. On this site it is proposed to erect, according to the announcement, an "amusement palace," whatever that may mean. A roof garden is a possibility. Green's Hotel is on the opposite corner and was sold a few days ago for $1,000,000.

"AMATEUR NIGHT" AS AN ACT.

An "Amateur Night" in thirty minutes is Mortimer Kaphan's idea for a new vaudeville offering. Mr. Kaphan has supplied a number of theatres with the volunteers for "amateur nights," and concluded he could put together a sketch which would fill the bill for a regular vaudeville show.

Mr. Kaphan's act will carry twelve people, including two elderly women doing a "sister" act, a female impersonator and a scene from "Carmen," besides other features.

There will be a stage set upon a stage and fresh supplies of the virgin green talent will be kept on tap by Kaphan, who offers $5,000 to anyone proving that he employs a professional in the piece. It will be first shown around the end of the month.

EMPIRE BUYS MONUMENTAL.

Baltimore, Jan. 18.

The deed by which the Empire Circuit Company takes over the Monumental Theatre from Mrs. Florence B. Gelston was filed here this week. Mrs. Gelston recently acquired the property from James L. Kernan. She still owns the ground upon which the theatre building stands, but as one of the purchase conditions the six years ground lease has been extended to 1920 at an annual rental of $8,280.

The jokes of the past decade are reappearing upon the vaudeville stage to be laughed at by the new generation as heartily as when told to its grandfathers.

NEW VARIETY HOUSES IN FRISCO.

San Francisco, Jan. 18.

The Ellis Amusement Co., of which Varney and Green, the billposting contractors, are the principals, have started the erection of a $125,000 theatre on a site adjoining the New Orpheum.

It will be known as "The Princess" and according to present plans will be devoted to burlesque.

A new vaudeville house is also to be erected here, the details and ownership of which are surrounded with mystery. All that is known for the present is that it is not proposed to ally the new concern with any popular-priced circuit, but to give first-class vaudeville, and the promoters affect the utmost assurance that they will be plentifully supplied with suitable attractions. The same people are in negotiation for the Casino in Los Angeles and intimate that further developments may be momentarily looked for.

STANLEY AND LEONARD SPLIT.

Johnnie Stanley and Grace Leonard will separate by mutual agreement very shortly. Miss Leonard will continue alone, working wherever possible on the same bills with her husband, Roland West.

Mr. Stanley will have the Misses Lynn and Fay associated with him after Monday. The newly organized act will be known as "Johnnie Stanley, assisted by Lynn and Fay."

CAHN WILL SHOW PORTLAND.

In the warfare which has developed between B. F. Keith and Julius Cahn, the New England magnate of legitimate theatres, Mr. Cahn has decided upon "educational" measures to further accentuate his side of the strife.

In Portland, Me., the Cahn house (Jefferson) has given vaudeville as an entr' act divertisement, and it is now the manager's intention to place a high-class vaudeville show, costing not less than $3,000, for one week in the Jefferson Theatre in the Maine town.

It will be advertised as "real vaudeville" and the people of Portland invited for the purpose of seeing what vaudeville really is. The show will be booked through the office of William Morris and the net loss which is expected to follow will be borne equally by Morris and Cahn.

PINCUS WANTS ROOF AGAIN.

Henry Pincus, the agent, would like the Madison Square Roof again next summer, thank you. Mr. Pincus successfully managed the aerial garden last season, but with the Thaw-White affair the Madison Square management has raised its estimation of the value from a rental standpoint. Mr. Pincus does not feel like seeing the raise. If he succeeds in leasing it a piece contributed to generously by musical publishers will be presented.

For the cold weather Mr. Pincus will set forth Viola D'Costa, the late star of "Mlle. Champagne" while that piece was up in the air, in a vaudeville sketch called "In the Latin Quarter."

The Four Nelson Comiques, who have been playing circuses except for an occasional vaudeville engagement for several years past, will return to vaudeville under the chaperonage of Jack Levy, the agent.

WHY THE VAUDEVILLE SOCIETIES ARE DISSATISFIED WITH THE PRESENT FORM OF AMERICAN CONTRACTS

By AN ARTIST.

The vaudeville artists of England have risen in their wrath and put their foot down on the contract system in vogue there. It required less than a week to bring the English managers to terms. Unless the vaudeville managers of this country voluntarily make some move in this same direction there will be a repetition of the London affair here.

With the exception of Tony Pastor there is not a manager in New York City issuing an equitable, legal, binding contract to-day.

One of these contracts lies before me. It reads in part as follows:

"That in consideration of the sum hereinafter mentioned the said parties of the second part (artist) agree to render services to the party of the first part (manager) at such theatres, and in such cities as said ——— shall designate herein, for a term of ——— weeks, commencing on the date and **AS PER ROUTE MENTIONED.** And said parties of the second part agree to render their best skill and services at ——— performance each day **(EXCEPT AS HEREINAFTER PROVIDED).**"

Here is a plain statement of facts. The artist shall receive a stated sum for playing a stated week at a stated theatre a stated number (two or three) times a day.

The manager issuing this contract advertises his "close routing," "saving of carfares," etc. Artists are shown how by booking through this office their travelling expenses are reduced, and on this promise are induced to accept a lower salary than they have been accustomed to.

After having accepted this salary with the expectation of playing the time "AS PER ROUTE MENTIONED," they discover **"THAT ANY ARRANGEMENT OF ROUTES HEREIN STIPULATED IS SUBJECT TO CHANGE BY THE PARTY OF THE FIRST PART,"** and the game of Hop Scotch commences.

Railroad fares, sleepers, excess baggage, loss of time and a thousand other annoyances come. This isn't the worst of it. Supposing the artist has ten weeks booked with Percy G. Williams, and the Keith Booking Agency offers him Detroit and Cleveland. He accepts it. Plays the week in Detroit and on Friday is informed that for the following week he has been transferred from Cleveland to the Harlem Opera House in New York City. His "jump," which should cost him perhaps $15, costs him $75.

It would work just precisely the same the other way. The artist might have twenty-five weeks booked with the Keith Office. He might book one week at Fall River through William Morris, and then be ordered to play the Orpheum in Boston instead, thereby perhaps causing the Keith Office to cancel the twenty-five weeks.

Another item in this contract before me is interesting. In the clause given above it is stated that the artist shall appear at either two or three performances each day—"EXCEPT AS HEREINAFTER PROVIDED."

A little further on this clause is found:

"The parties of the second part further agree that whether engaged for two or three performances daily, they will, **WHEN REQUIRED, GIVE EXTRA PERFORMANCES ON HOLIDAYS AND SPECIAL OCCASIONS.**"

The artist is engaged for two shows a day but must give as many more as requested on "Special Occasions." What would constitute a "Special Occasion"? Wouldn't any occasion be "Special" if an extra performance were required?

Another good sample of the "Equity" of these contracts are the two following quotations from this same instrument:

"It is further distinctly agreed and understood, in the event of cancellation or termination, for any of the causes aforesaid, that no claim or right of action shall exist in favor of the parties of the second part as against the party of the first part."

"And the parties of the second part hereby agree that the services which they contract under this agreement to render to said party of the first part, in any or all of his theatres, as aforesaid, are of the highest order of excellence, and are special, unique and extraordinary, and that no other artist can be obtained to render similar services, and the said parties of the second part hereby agree in case of violation of this contract by them that an injunction may issue to restrain the rendition of services or unauthorized performances of parties of the second part, in any of the cities in which the parties of the second part are to appear under this contract."

In plain words, the artist has to agree that he, the artist, CAN NOT bring suit against the manager, and that the manager CAN bring suit against him, and not only that, but that he, the artist, will not contest the suit.

Another beauty of this contract is that up at the top it states explicitly that the manager will pay the artist one hundred dollars for a week's work. Down at the bottom, stamped on, is the pleasing information that he WILL NOT pay him one hundred dollars, but instead will pay him ninety-five dollars and keep the other five dollars for office expenses.

And now—to cap the climax of the whole mass of deceit and lies—**HE STAMPS IN A CLAUSE THAT THE ARTIST WILL GIVE SUNDAY SHOWS WHEN REQUIRED.**

The fact that there is a printed clause in the contract that distinctly states there are no Sunday shows given in these houses does not feaze this man at all. There are half a dozen places in this contract where first it says "I will" and then it says "I won't." One more doesn't harm it. BUT this isn't the fine point of this clause. **MR. MANAGER KNOWS THAT THAT "SUNDAY CLAUSE" RENDERS HIS WHOLE CONTRACT NULL AND VOID. THAT IS WHAT IT IS THERE FOR. BY THAT ONE CLAUSE HE CAN AVOID ANY AND ALL SUITS BROUGHT AGAINST HIM ON THAT CONTRACT.**

Is it any wonder that the artists are organizing? Is it any wonder that honest men and women are tired of transacting business under such fraudulent contracts?

The question is, **Does the Manager see the handwriting on the wall and will he give a fair, square, equitable contract before the trouble comes, and thus avoid it?**

The Vaudeville Comedy Club is developing a scheme to gain concessions from the railroads for its members. Special rates will be asked. A branch ticket office may be established in the quarters of the club.

"Mose" Gumble, manager of the professional department for Remick & Co., may be the floor manager of the Pastor's Employees' Ball, to be held Tuesday evening, January 29, at Tammany Hall.

CANCELLED McMAHON FOR 4 WEEKS.

Tim McMahon, the manager of McMahon's "Watermelon Girls" and McMahon's "Pullman Porter Maids," besides the director of his own and wife's act known as McMahon and Chappelle, arrived in the city Monday with the information that owing to his refusal to open the show with his talking act at the Columbia Grand Opera House in Indianapolis last week, the two acts (McMahon and Chapelle and "Watermelon Girls") had been cancelled this week at the Columbia, Cincinnati, and for the two weeks following at Louisville and Memphis.

Percy G. Williams immediately booked McMahon's "Pullman Porter Maids" for the two coming open weeks, and the act will open at the Alhambra Theatre on Monday. On February 4 McMahon will resume his tour over the Keith circuit, opening on that date at Cleveland, the time given by the Western Vaudeville Association having been booked in conjunction with Keith's.

McMahon declined to be the first act on the program at Indianapolis, appealing to the managerial sense of the resident manager in the matter, who refused to change his position. He thereupon withdrew from the bill, taking with him the "Watermelon Maids," and on the following Wednesday received this telegram from Chicago:

"Chicago, Ill., Jan. 9.

Tim McMahon, Imperial Hotel,
Indianapolis, Ind.

This office has been notified by Mr. Anderson to fill your time at Cincinnati next week on account of you breaking your contract, and we have at his request filled the bill with two other acts. You will also consider the dates off at Louisville and Memphis, which we have filled for same cause. *J. J. Murdock.*"

McMahon went on to Cincinnati and consulted an attorney. The lawyer called for his contract. Upon reading it, he told Mr. McMahon that he had absolutely no redress owing to the Sunday clause. The contracts for the other houses cancelled read the same with change of date.

The paragraph which nullified the agreement reads: "And the party of the second part (McMahon) hereby agrees to perform for the said party of the first part (Anderson Theatre Co.) at the Columbia Theatre in the city of Cincinnati, O., for one week, *commencing Sunday matinee, Jan.* 13, 1907.

The contract calling for a Sunday show distinctly, without any qualification, rendered it void in law, Mr. McMahon was informed, and it would be useless to attempt litigation.

It is the custom in Cincinnati to commence the week on a Sunday in the variety houses. McMahon will take no further steps.

NEWSPAPER REBUKES MANAGEMENT.

Indianapolis, Jan. 18.

The burlesque contest which has been carried on all season between the Western Wheel's Empire Theatre and the Eastern Wheel's Gayety culminated this week when the Indianapolis "News" requested the management of the Empire not to further traduce the Gayety in its advertisements.

For some time the Empire's weekly announcement has been of a vindictive nature, but was not replied to by the Gayety. The newspaper took the matter up on its own initiative.

HICKS HAS STAGE FRIGHT.

San Francisco, Jan. 18.

L. B. Hicks, the miner who was entombed alive, and his rescuing party made their local vaudeville debut last Monday at the National Theatre.

The house was packed to overflowing, the management having advertised it largely and gave the price as $2,000 for the week. Hicks strutted on the stage like a schoolboy. He is a rough miner, with an exaggerated idea of his importance through the attention recently given him by the press and public.

The miner twirled his hat in his hand while members of the party explained to the audience from a chart the manner in which Hicks was buried alive and the mode adopted for the rescue. Questions were allowed to be asked of Mr. Hicks, which brought on stage fright, accelerated by a huge quantity of chewing tobacco Mr. Hicks was wrestling with. Owing to this impediment he was unable to intelligibly make reply and the crowd soon left the theatre disgusted.

It looks like back to the mines for Hicks.

BILL POSTING WAR IN HARLEM.

The billposters attached to the Alhambra Theatre and Harlem Opera House in Harlem are keeping warm these days in their unflagging attention to their houses' interests.

There is no uncovered spot in the uptown section which does not set forth the merits of the different shows, and the men have guards posted on watch for the opposition.

A casual passerby may be reading the announcement of the Alhambra and before he has finished a bill for the Opera House is resting over it. Several street fights have occurred, and in one instance, while the men from both houses were having it out in a wordy battle, a force from a downtown theatre stole a march by covering up all the paper in sight with that of the Broadway attraction.

FAINTS ON STAGE.

Williamsport, Pa., Jan. 18.

The new Family Theatre here, booked by Edward Mozart, opened this week with Lowando Wilson's Bijou Circus, Miss Sterling and Master Sterling, Harry Green, Whitley and Bell and Francklyn and Eva Wallace. At the Monday evening performance Miss Wallace was taken suddenly ill with an attack of heart trouble. She fainted on the stage in the middle of the act and the curtain was rung down. She was sent to a New York hospital.

The new house has a seating capacity of 1,600, It is a modern threatre building, entirely new and the admission scale is from 10 to 50 cents.

ALL HEADED FOR CHICAGO.

The Sherman House in Chicago will be a busy buzzing hive in a few days if all the music publishers, representatives and composers reach that hostelry as per present schedule.

Thos. J. Quigley, of the Francis, Day & Hunter forces, expects to be in the Windy City on the 21st, when he will open headquarters for his firm at the hotel.

F. B. Haviland & Co. are forwarding a large consignment. Theo. Morse, Jack Drislane, Al Cook and Billy Farnon will arrive at the same place two days later.

WRANGLE OVER ENGLISH ACTRESS.

Emma Janvier, the English actress, promises to become the storm centre in a battle royal between the vaudeville people for whom she plays on one side and Richard Carle and Klaw & Erlanger on the other.

Miss Janvier closed recently with "The Spring Chicken" at Daly's Theatre and shortly thereafter announcement was made in VARIETY that she proposed going into vaudeville. Immediately A. L. Erlanger, of Klaw & Erlanger, called up both the Morris and Keith booking agencies and gave notice that Miss Janvier was under contract to his firm and would be stopped if she made any effort to appear in public under any other management.

On the other hand, Miss Janvier declares that she was prevented from going on the stage at Daly's Theatre just before she left the company. She deemed this a violation of and cancelled her contract with the musical comedy.

In any event she has been booked by the Keith Office to open next week at Chase's, Washington. Owing to a threat from Carle that Miss Janvier will not be permitted to use any of "The Spring Chicken's" musical numbers, Miss Janvier declares she will resort to the same expedient employed by Marie Dressler of giving an imitation of some one giving an imitation of herself.

NEW ACTS FOR LASKY & ROLFE.

The "Stunning Grenadiers," an all French "girl act," will be the next production of Lasky, Rolfe & Co. in vaudeville. It is now being prepared in Paris.

There will be seven French girls, standing six feet high each, with five changes of costume. An acrobatic French orchestra leader will be a feature. Jesse L. Lasky, of the firm, who is now abroad, selected the young women, reported to be the handsomest in the gay city. The act will first be shown about February 4. The members will shortly leave the other side for this port.

Another Lasky & Rolfe production to be shortly seen is called "Crusoe Isle" and will feature the team of Rogers and Dealy. This is a musical sketch having the words and lyrics written by Aaron Hoffman, while Ben Rolfe composed the music. It will mark a departure for the firm, which has heretofore been closely identified with musical acts only. "Crusoe Isle" will be presented publicly about February 25.

Several other pieces are in process of development. Mr. Lasky while in London received an offer from Mr. Stoll for his firm to make productions for the English halls, but Lasky was too busy at the time to give it his attention.

PRODUCERS WANT MYERS' ORPHEUM.

The Orpheum Theatre at Mt. Vernon, under lease to Henry Myers, is in demand since Geo. Homans relinquished his temporary occupancy of the house.

Mr. Homans expressed his intention to use the theatre for "productions" and with the announcement that Homans had given up his idea two producing firms have made application to Myers for the lease with the same purpose in mind.

Bellows & Gregory and Lasky, Rolfe & Co. both want it. If either secures the house Mr. Myers will retain an interest.

LONG TIME FOR VESTA VICTORIA.

Although originally booked over here for twelve weeks, Vesta Victoria, the English comedienne, will probably remain on this side for the remainder of the season, playing only for Percy G. Williams and Oscar Hammerstein.

After Miss Victoria's enthusiastic reception on Monday at the Colonial Theatre, where she made her reappearance, this course was decided upon, if agreeable arrangements can be made with the artiste.

Francis, Day & Hunter, the music publishers, have the publication rights to Miss Victoria's song hit, "Poor John," which bids fair to outsell her other large success, "Waiting at the Church." Fred Lee and Henry Pether wrote both selections, and last Monday afternoon was the first time "Poor John" was sung by Miss Victoria, who purchased the song on the other side just before leaving for New York.

PUBLISHER SUES ARRANGER.

A law suit that is of interest to the entire music publishing trade has been brought by Maurice Shapiro, the publisher, against Frank Saddler, an arranger.

Mr. Shapiro ordered Mr. Saddler to arrange Silvio Hein's intermezzo "Pawnee" for orchestration. The price was agreed upon and paid. When the orchestration was delivered Mr. Shapiro was given to understand that Mr. Saddler had personally made the arrangement as agreed.

Ten thousand were printed and sent out to orchestra leaders. Immediately hundreds of letters poured in upon Mr. Shapiro, saying that the arrangement was very poor; in fact, impossible of playing. The publisher was compelled to go to the expense of another entire orchestration.

When Mr. Saddler was questioned regarding his arrangement he admitted that the work had been done by one of his assistants. Upon Mr. Shapiro hearing this he brought the action.

This sort of practice is said to have been done by arrangers for years, and the outcome of this particular case is awaited with interest.

TOLEDO SITUATION SETTLED.

Toledo, Jan. 18.

The theatrical question in Toledo is now settled, and without change from the present condition of affairs. Burlesque will remain at the Empire, while the Arcade, under the management of Abe Shapiro, will play Shubert attractions for the remainder of the season. Consequently there will be no chance for Klaw & Erlanger shows until some other arrangement is made.

DRUMMER GIRL COMING.

M. S. Bentham is bringing over from Europe Aida Mahler, a little soubrette, who will present here a singing and dancing turn somewhat on the lines of the drummer specialty performed by Fritzi Scheff last season. Miss Mahler was for several seasons leading comedienne at the National Theatre, Prague, and the Raimund Theatre, Vienna.

Harry Corson Clarke produced a new sketch, as yet unnamed, while at the Orpheum, Boston, by permission of Percy Williams. New scenery was painted for it and the introduction of a protean travesty shows Mr. Clarke in four different styles of character work.

DE VRIES BOOKED.

With the abrupt termination of the starring tour of Henri DeVries there came a reversal of opinion on the part of the Dutch actor regarding vaudeville. He would once more listen to the call, but feels that he should receive as much for his protean act as when he first entered the field as a novelty. The managers don't agree with him.

On Thursday DeVries finally listened to "reason" in the matter of monetary payment for his artistic services and signed to appear on the Morris circuit, opening with Percy Williams on January 28.

HOUDINI ESCAPES FROM COFFIN.

Boston, Jan. 18.

Last Sunday afternoon Harry Houdini, "the jailbreaker," gave what must have been one of his most trying exhibitions. At the Boston Athletic Association's gymnasium, in the presence of the club's members, Houdini allowed his hands to be manacled behind his back; his feet locked together and placed in casket on which the lid was fastened down with twenty two-inch screws.

A cabinet was placed around the box and the members told stories while Houdini sought to release himself, not alone from the handcuffs, but from the box as well.

In sixty-six minutes from the time the curtains were drawn Houdini pushed them apart, and stepped out of the cabinet. The Boston "Herald" devoted a half page to the feat.

SAM DESSAUER RESIGNS.

To-night concludes Sam Dessauer's connection with the Murray Hill Theatre, where he has reigned as manager almost from the opening of the house for burlesque under the control of the Eastern Burlesque Wheel.

Mr. Dessauer will assume the direction of Al H. Woods' melodrama, "Nell, the Beautiful Cloak Model." He will be missed from the East Side theatre, where he has grown popular, especially with the patrons.

Fred Irwin, the burlesque manager and a member of the Columbia Amusement Company, will take temporary charge of the Murray Hill.

LEO WOODS' "BOYS WANTED."

A singing and dancing act soon to be shown is that of Leo Woods, called "Boys Wanted."

Six boys will make application to Violet Hilson for a position, and Miss Hilson will sing and dance, in which effort the boys must assist. One of the musical numbers Mr. Woods is responsible for. Its title is "I'd Like to Be a Guy Like Jesse James."

DOROTHY JARDON RETIRES.

Dorothy Jardon will retire from the leadership of Ned Wayburn's "Dancing Daisies" to-night. Louise Mink, a Philadelphia girl, who has played light comedy roles with musical pieces, replaces her. This is Miss Mink's first vaudeville appearance. Ill health is given as the cause of Miss Jardon's retirement.

The Bison City Quartet, after closing with the "Rialto Rounders" at the end of the season, will play vaudeville, having been booked by Jake Sternad, of the Western Vaudeville Association.

QUIET ABOUT SUNDAYS.

The agitation over Sunday shows seems to be subsiding. There is a case on the court docket against Hammerstein's Victoria and another in the General Sessions Court against John H. Springer, manager of the Grand Opera House, but neither one is being pressed.

Several houses in town untightened the strictness observed for several weeks past last Sunday. A further general loosening up is expected.

CARELESS PROTECTION.

As an evidence of the "protection" given the managers who book through the Keith office, Williams and Tucker will play next week at the Keith-Proctor Fifty-eighth Street Theatre. Ned Wayburn's "Dancing Daisies" were substituted for Williams and Tucker on the Hyde & Behman program.

Williams and Tucker have been cancelled by Hyde & Behman for the week of 21 in Brooklyn because they are at present appearing at Keeney's, which is contrary to the terms of their contract.

DENVER'S NEW THEATRE.

Denver, Jan. 18.

The Sullivan-Considine combination has secured a site here and will begin the erection of a playhouse within a few days. The location is the building in which the "Post" published before it moved to new quarters. The plot is 100 feet distant from the Tabor Opera House, in the heart of the city. Otto Floto, of the Sells-Floto shows, and John F. Stowe are interested in the Denver enterprise.

The Sullivan-Considine people have also in prospect a new theatre to be ready for opening in Kansas City for next season. Both houses are said to be the outcome of the trip through the West recently of Timothy D. Sullivan and John W. Considine.

MOCK RETURNS SUBSCRIPTION.

Harry Mock, of the Victoria Theatre staff, is carrying about with him a sheaf of signed checks made to the order of the numerous persons who contributed to the fund he raised to care for the late Tom Brown. Brown was seized with a fatal attack of tuberculosis and was cared for at the Yonkers Hospital by the Elks Lodge, who afterward saw to it that he was properly interred.

As the subscription was raised for a similar purpose, Mock felt that there was nothing left for him to do but return the money to the donors, despite the protests of Brown's widow, who is known on the stage as Eva Westcott.

CHANGE BURLESQUE HOUSE.

Philadelphia, Jan. 18.

The Bon Ton Theatre will be one of the Eastern Burlesque Wheel's houses next season, taking the place of the Lyceum, where its attractions now play. The Bon Ton has 1,600 capacity, exceeding the present house by 400.

Several alterations will be made and the scale of prices reduced. J. G. Jermon, an Eastern Wheel manager, controls the Bon Ton, and it became a spoke through his efforts.

Winsor McCay, the cartoonist, is playing at Keith's, Providence, this week with a new act.

AYRES DISGUSTED.

Disgusted with the treatment accorded him by the Keith office in the matter of booking his new act "The Cowboy King," Sidney Kingdon Ayres closed Saturday night at Chase's Theatre, Washington, and dismissed his company. He will in all probability return to his old play of the same name, selling the vaudeville act.

Ayres played the Keith-Proctor 58th Street Theatre recently and thereafter was idle three weeks. He was asked as a favor to play the Washington house, with a solemn promise that during his engagement there a contract from the Keith office would be delivered for the following week. Ayres at considerable expense moved his scenery to the capital and waited in vain for the contract.

He had already signed contracts with the Keith office for seven weeks commencing in March, and on Saturday night of the Washington engagement returned the contracts to the Keith office with a letter containing the notice that he was through with vaudeville for good.

EDDIE WESTON DIES.

Tonopah, Nev., Jan. 18.

Eddie Weston, the comedian, died here last week from pneumonia. He had been doing work in the Butler Theatre for several weeks, and just before his death had been tendered the star part in Gus Hill's musical show "Happy Hooligan." His death was partly due to a determination to continue with his performances even after the doctors had warned him of the dangers of such a course. Mr. Weston was a native of Brooklyn and a member of the F. O. E. of that city. Laterly he had worked almost continuously in the West. He was at one time understudy for Johnnie Ray.

JOHN L. WORKING STEADILY.

Very much to the surprise of everybody, John L. Sullivan has been keeping faith with the public throughout the entire season. He has been working steadily since the spring season. He has been working steadily since the spring, playing the burlesque and vaudeville theatres on a percentage basis, carrying with him a sparring partner and a press agent. Wherever he is not permitted to spar, Sullivan does a monologue that meets with the approval of his hearers.

The ex-champion is now in the fourth of his twelve weeks engagement with the Eastern burlesque circuit, receiving a percentage of the gross receipts that yields him between six and seven hundred dollars weekly.

MISS COLLIER'S JUDGMENT AFFIRMED.

Louise Allen Collier has won her case on appeal in which she sought to recover one week's salary from F. F. Proctor for a cancelled week at Newark, N. J. Miss Collier was given judgment in the initial suit and Mr. Proctor appealed from the verdict of the lower court.

SCOTLAND WANTS LANGTRY.

The Pavilion Theatre Company of Glasgow, Scotland, controlling four variety houses in that country, has cabled an offer for Mrs. Langtry of $2,500 weekly for four weeks, to commence at the expiration of her American vaudeville tour. The "Jersey Lily" is expected to accept.

"SKIGIE" GOES TO PASTOR'S

Sees the Continuous Show for the First Time and Says Rooney and Bent "Are the Best in the Business"

("Skigie" is a boy eight years old. Having been a constant attendant at vaudeville theatres since the age of three, he has a decided opinion. "Skigie's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind.)

It's such a long show (Pastor's). I was never there before, and we saw the pictures at the beginning (stereopticon views of China) and they were good, but the moving pictures at the end ("The Life of a Cowboy") were fine.

But they only used the calcium light once and I was sore. Nearly every one in show could dance, but I didn't care for any of them except Pat Rooney and his wife (Rooney and Bent). They are the best in the business, and Pat looks just like a real bellboy, and he sticks his finger in the coffee pot and says "Is it hot enough," and he's all the time talking about a "tip."

And I liked that fellow and girl where the fellow says to the girl who was trying to make a speech (Mooney and Holbein) "Up Stage—Up Stage" and he wouldn't let her talk, but he let her sing.

There was another act I liked because they stood in the calcium light (Bernier and Stella), and I liked the Dutchman and the colored man and the donkey (Van Cleve, Wentworth and "Pete"). The colored man's clothes stick out on the side.

The first act is two fellows on bicycles (Cycling Brunettes) and they were punk, and the next act was all right (Musical Monarchs), then a man and woman twisted themselves all up on the rings (Potter and Harris) and they had a sketch (Frances Swartz in "The End") and the man yelled at the woman and the woman yelled back and I didn't like that because he killed her on the sofa and she fell off and he says "She's dead; my God! I've killed her," and then the curtain went up and they were both laughing.

A fellow and a girl called "Dr. Daffy" (Kennedy and James) were all right. He was talking all the time and a man, a woman and a red-headed girl (The Crotty Trio) sang and danced and there were some others who danced in different kinds of dresses (Charles and Ada Kalmo) and they were good and the jugglers (The Hoopers) were funny. He stuck a feather duster right into the other fellow and I wouldn't want to have it in the same place and I guess that's all there is in the show but the Chinaman who almost fell off the pole (Pongo and Lee).

It's a good show but it's so long, and they have no orchestra; just a piano, and when one fellow gets tired playing it another comes in and takes his place.

LONDON NOTES

By C. C. BARTRAM,
Variety's London Office, 40 Lisle St., W.

American artists long abroad are rather displeased with the proposed new measure to expatriate all Americans away from home five years. It's a flat and silly proposition, as none of the American show folk abroad ever forget their country and do a good deal of propaganda work that is very much to its interest.

Our little statement about De Frece seeking an understanding with the Empire having been "smiled" at in London, it is interesting to note that Arthur Prince is working a De Frece house, the Moss Barred Stoke Newington Palace, by express permission of the Empire, where he is also doing a turn. Were Prince at the adjoining Hippodrome he would have a lawsuit for doubling this way, so it's easy to see where the Empire sympathies lie. De Frece is said to be after the Grand, Nottingham, as well as a house in Birmingham, and with these acquirements would book eighteen halls, or just twice what he had a few months ago. The Stoke Newington Palace having adopted the equitable Federation contract, the Queen's Theatre, Castleford, will be the next to take it up.

By the time this is in print the new arrangement with Manager Gibbons will have become operative, while Mr. Payne's decision as to changes will also be at hand. Though things are not all "couleur de rose" the outlook at least is hopeful. The friendliness of Mr. Gibbons was abundantly evident at the Cafe Royal banquet, where he said: "It now gives me much pleasure to ask you to arise and drink success to the Variety Artistes' Federation, coupled with the name of your chairman, Mr. Joe O'Gorman."

The profession has been startled by the sudden death from cancer of Belle Bilton (Countess of Clancarty), who passed away with the dying year on December 31. Twenty years ago the sisters Bilton, Belle and Flo, were in their magnetic prime and the starred favorites on every program. Lord Dunlo, Viscount of Clancarty, fell before the battery of Belle's eyes.

At Coventry the new Hippodrome was opened New Year's eve. It is modern and handsome, with the usual gilded trimmings and rich color effects. As in most late music halls there are special facilities for getting the people out, this trick being done in three and one-half minutes. There is a special fireproof curtain and that reminds me that the iron curtain at the Forresters, London, failed to work Boxing night, and after determined attempts to raise it a tremendous audience had to be dismissed. It is thought that fire curtains should be lighter.

Sylvester, who is back of the Coventry Hippodrome, will eventually have a circuit of about seven halls, having formed a large company to build and equip the same.

There is now no doubt that a prominent circuit is considering the possibility of slowly doing away with the services of agents and booking direct. The officials, of course, would be kept busy seeing acts. Now so great a change could not happen at once and moves in the matter are being made rather quietly. It is likely that the new law against secret commission has to do with the matter, as managerial rakebacks of 2½ and 5 per cent are undoubtedly illegal, and with no percentage splitting there is less inducement to appoint the agent.

A Paris agent lately made the statement that in individual cases artists had offered him as high as 25 per cent to arrange bookings. The payment of extra percentage is undoubtedly done here to some extent, as also in New York, and it is a serious matter to contend with, the artist being sometimes not entirely free from blame in the matter.

The Circus Variete, Rotterdam, has been in some financial difficulties lately, but is now all right, Manager TerHall having seized the guiding reins about New Year's Day and assumed all responsibilities, backed by a substantial company.

There is great dissatisfaction with the new Moss Stoll contracts, under which unlimited shows can be given without extra pay. The tendency to jump in matinees still continues, and the one just added at Putney will be followed by one at Brixton.

Marie Lloyd, a month ill, had a great reception on her return to the Tivoli. Mike Whallen has made a big hit in South Africa. A loop looper, Francois Meert, has been killed at Antwerp, while Chefalo has been dangerously injured at the same exploit in Melbourne.

At the Oxford is a rather out of season sketch called "The Sunny Seaside." It utilizes 150 people and shows all the fun of the sands. Hengler's Circus continues doing well and is likely to stay open permanently. Sanger's Circus is drawing crowds to the Crystal Palace. The Mammoth Fun City, Olympia, is having a big attendance. Agent C. C. Cochran is a prominent man out there. The five-shilling season tickets, doubtless draw a good many repeaters, and all who come and have money are bound to spend some on the many attractions. Some otherwise enterprising showmen controlling some of the more modern American outdoor attractions have been a little slow in not taking advantage of this opportunity to introduce their attractions to Europe.

E. O. Milton, formerly of the bar experts, Stack and Milton, died at Suez December 17 at the Egyptian Government Hospital. His death recalls that of Frank Marlo at Calcutta from the smallpox.

TOPEKA'S LEGAL FLURRY.

Topeka, Kan., Jan. 18.

There will be another vaudeville house in this city, and from all the surface indications S. A. Wells, manager of the Novelty Theatre, will be "trimmed" in the process.

Mr. Wells recently purchased the Novelty from Al G. Hagan, the former lessee. A condition of the transfer was that Hagan should not re-enter the vaudeville gambols in this vicinity. After receiving the purchase price Hagan left town. He returned the other day and immediately after came the announcement that he had purchased the State printing plant building and would remodel it, opening with ten, twenty and thirty cent vaudeville.

An injunction was procured by Wells restraining Hagan, but the latter thereupon sold his lease to L. M. Crawford, of the Crawford Amusement Co., who states he will proceed along the lines laid down by Hagan.

Crawford's own theatre here burned down lately and he says this new one to be made out of the printing plant will just fit in. It will be called the Majestic. Mr. Wells will make no further move in the matter unless he becomes convinced there is a collusion between Hagan and Crawford, and after that impression is received it will be more difficult to prove it to the satisfaction of a court.

PHILA. MANAGER UNKNOWN.

Although admitting that a selection for the manager of his Chestnut Theatre in Philadelphia had been made, Percy G. Williams declines to divulge his name. Mr. Williams said the former treasurer of the house under the previous management would be retained, and that a slight delay in the announced opening on March 11 might be occasioned through failure to complete the decorations in time.

Speculation as to the future local director of the theatre runs to David Robinson, the present manager of Williams' Orpheum in Boston, and W. W. Freeman, formerly manager of the Haymarket Theatre in Chicago. Mr. Robinson was given charge of the Boston house when it opened, and having brought it to success could give up the reins to some one else who would have easy going. Mr. Freeman, after giving up the management of the Chicago theatre, opened a museum, which he recently sold.

The opening bill at the Chestnut Street will have a list of acts, no one of which has ever played vaudeville in the Sleepy City. Vesta Victoria is expected to head it. The Empire City Quartet, who have never failed to be on a Williams opening bill, will play the first week at the Chestnut, and Rooney and Bent with Howard and North have also been booked.

KANSAN WINS FROM ATHOS.

Kansas City, Jan. 18.

Kid Hubert, a husky local youth and much esteemed as a wrestler, gained the $25 forfeit, a $50 side bet and unlimited local newspaper fame by throwing Athos, a feature of the "Parisian Belles," in eighteen minutes at the Century Theatre here last week.

Five of the Alhambra's house staff were ill and absent from the theatre last week.

ALL VAUDEVILLE IN INDIANA.

Marion, Ind., Jan. 18.

The article in VARIETY of December 29 headed "Fighting in Indiana" has brought the subject of the loss of business the legitimate attractions are suffering out this way to the surface again.

The Ammons-Dubois circuit of vaudeville theatres has been doing a steady business, offering their patrons a good class of vaudeville and receiving support. The managers of the local theatres which ordinarily would play the legitimate attractions in the towns covered by the Ammons-Dubois circuit have placed "ten-cent" vaudeville in their houses instead, spoiling the theatres for the travelling managers.

The vaudeville firm will retaliate to a certain extent this season by playing the road attractions one night weekly at the Irwin Grand Opera House in Goshen, laying off the artists for that performance without loss of salary. Jno. H. Ammons, general manager of the circuit, says he has contracted for several houses in the large towns for next season, and will give the legitimate managers some of their own medicine, he having arranged with quite a number of managers of medium-priced attractions to play them exclusively then. The opposition to him in vaudeville is called "spite work" by Ammons, who denies having appealed to Klaw & Erlanger.

BAND READY FOR VAUDEVILLE.

John S. Egan, the bandmaster of Egan's Band, a well-known musical organization of forty pieces, will accept vaudeville engagements prior to his regular summer season opening.

Mr. Egan has noticed the influx of foreign bands into vaudeville and is of the opinion that an American bandmaster, understanding exactly what his countrymen like to hear in the musical line, would literally "sweep the deck" in a variety theatre. At least he wants to try, as Mr. Egan expresses it, "just to show the difference."

T. M. A. LODGE INSTALLS OFFICERS.

At Arcanum Hall in Brooklyn last Sunday the following officers of Brooklyn Lodge, No. 30, T. M. A., were duly installed for the ensuing term, Grand President Wm. T. Butler officiating: Chas. Collins, president; Fred Schelling, vice-president; Chas. Weidemyer, treasurer; Louis Bischoff, financial secretary; J. F. Anderson, recording secretary; Wm. Carmen, sergeant-at-arms; Theodore Hoffman, marshal; A. L. Reeve, doctor; Chas. Collins, delegate to convention; trustees—James H. Smith, Chas. Pearsall, Chas McFadden, Chas. Van Rank, and John G. Hall.

SITE IN BRONX.

George A. Blumenthal has taken title to a plot of ground at 165th street and Third avenue and will at once begin the erection of a new vaudeville house there. He proposes to give vaudeville there at prices ranging from fifteen to seventy-five cents. Blumenthal says that he has not yet allied himself with any booking office.

"The" Olympic Quartet is idle owing to the serious illness of one of the members.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

McVeigh and Daly, Twenty-third Street.
"Dolly Vardon," Fifth Avenue.
Maurice Levi's Band, Hammerstein's.
Mardo Trio, Pastor's.
Ward and Adams, Pastor's.
"The Rocking Chair Girls." Keeney's.
Billy Johnson, Keeney's.

NEW ACTS OF THE WEEK

Vesta Victoria.
Songs.
36 Mins.; Two.
Colonial.

With the reappearance of Vesta Victoria in this country at the Colonial Theatre this week comes a successor to her former famous and popular song "Waiting at the Church." It is "Poor John." This is one of the three new numbers Miss Victoria sang on Monday evening. Of the others, "All About Him" is a sequel to the big song hit of last season, and the first selection, "Never Trust a Policeman," while comic, will never be a large success here. "It Ain't All Honey" and "The Artist's Model" were recollections of the past, and, of course, the English commedienne had to sing her trademark for the final encore. The audience insisted upon it through two minutes of applause, but the edge was taken off by the sequel which is melodious and humorous. "Poor John," however, is Miss Victoria's star piece. The chorus of it was sung by the audience at the second verse. Miss Victoria more than duplicated her former success. "Thirty-six minutes" is ample proof of that. Monday afternoon forty-two minutes were required. Miss Vesta has not lost any of her charm; she still remains the magnetic, pretty, buxom character songstress, the idol of the New York public, unexcelled and impossible of imitation. Many try, but all fail.

Sime.

Ethel Levey.
Songs and Dances.
13 Mins.; One.
Harlem Opera House.

That Ethel Levey is a big drawing card in vaudeville was demonstrated at the Harlem Opera House Monday night, when every seat in the house was occupied and the overflow was standing four deep behind the orchestra rail. In a handsome gray gown Miss Levey sang three songs and would have stopped there but the audience insisted upon one more. The opening number was the one she made popular in "George Washington Jr." This was followed by two songs on the "coon" order which gave the singer an opportunity to show that she is at her best when dancing. With her reappearance in vaudeville as a single entertainer Ethel Levey scored a great big solid hit.

Russell Brothers.
"The Irish Servant Girls" (Comedy).
20 Mins.; Four (Interior).
Hammerstein's.

A bed is used and some comedy is derived by Jimmie Russell in the process of making it up. The talk has been partly rewritten, but in all the essentials "The Irish Servant Girls" remains unchanged since it was last seen, even to the Bernhardt burlesque and the "slide for third" that marks the finish. The Hammerstein audience welcomed the pair back to vaudeville enthusiastically.

Rush.

William Gould and Company.
Songs and Dances.
12 Mins.; One.
Hammerstein's.

After playing about out of town for several weeks Mr. Gould makes his first metropolitan appearance in his new offering this week. Nothing of the old skit remains. Gould occupies the stage alone for the first five minutes or so with a fresh line of talk bearing upon his trans-Atlantic trip last summer. There are only half a dozen little stories, but they are neat and pointed, and, delivered in the inimitable Gould vein of subtle humor, go to the mark. The comedian is supported by a pretty, young girl whose name does not appear. She makes a dainty picture and has a sweet voice. The pair were called upon to repeat the chorus of the last song three or four times and the audience parted with them unwillingly.

Rush.

"The Quartet."
Songs.
13 Mins.; One.
"Bachelor Club" Burlesquers, Murray Hill.

"The Quartet" is composed of Messrs. Wright, Brennan, Waltjen and Miss Mildred. Besides having a young woman in the four, there is some dancing and crossfire talk. The girl may have been added from the chorus of the company. It seems as though the men were a trio at one time. The singing is excellent, the voices blending well, particularly in the encore number. Comedy, judiciously expounded, is handled by one in a messenger boy's costume. It does not jar at all. A staple quartet piece, the steam calliope, is in use. The act was a big hit with the Murray Hill audience.

Sime.

Walter Perkins and Company (3).
"The Man From Macey's" (Farce).
25 Mins.; Four (Interior).
Novelty.

Mr. Perkins, who has done creditable work in comedies and more serious plays mostly out of the metropolitan houses, comes into vaudeville for the first time with a farcical sketch, the authorship of which is not given on the program. The dialogue is fairly bristling with good comedy points and there is a bit of a story to hang it all upon. The main trouble in this stage of its development seems to be that it is unduly extended. In Maida Reid the comedian has an excellent assistant, but the other man of the trio, S. D. Merrill, has not yet become acquainted with his part. Perkins himself has the role of a dry-goods clerk who is forced into a domestic complication. He plays the "sissy" part with humor and skill. With a bit of pruning the sketch will do nicely.

Rush.

Agoust Family (3).
Juggling.
18 Mins.; Full Stage (Interior).
Keeney's.

A distinct falling off in the juggling department from the old act. In the former offering there were some really skilfull work and striking team tricks. In the new arrangement there is little but the beauty of Louise Agoust and her ravishing gowns to recommend the number. She does all the juggling, her supporting company being made up of a comedian who is not conspicuous for his humor and a girl whose chief labor is a song in the early part. As an assistant to a first-class juggler Miss Agoust would be a decided success. As a principal she falls considerably short of the demand.

Tom Nawn & Co. (6).
"Pat's Awakening" (Comedy).
22 Mins.; Four (Special Set).
Gotham, Brooklyn.

Tom Nawn is showing as his new offering a continuation of his familiar sketch. "Pat and the Genii." The new act is built along the same lines as the old, in fact it follows so closely that it might be mistaken for the same. Mr. Nawn is a delightful Irishman and the laughs follow each other rapidly while he is on the stage. The company is also capable, but "Pat's Awakening" is too similar to its predecessor to prove much of a novelty.

COMMENCING WITH CURRENT ISSUE, REVIEWS OF NEW MOVING PICTURE SERIES PRESENTED IN THE VAUDEVILLE THEATRES OF NEW YORK AND CHICAGO WILL APPEAR IN THIS DEPARTMENT

Creo Brothers.
Acrobats.
9 Mins.; Four (Woodland).
Colonial.

Depending as much upon a somewhat novel setting as upon the actual work the two Creo Brothers, a foreign acrobatic act, are making their first appearance here. The stage represents a gypsy camp with the regulation wagon at the opening. This collapses to give a platform, upon which some ordinary feats are performed. The men, in vagabond dress, show one new and spectacular trick. The act classes as a fair closing one.

Sime.

The Hoopers (2).
Juggling.
15 Mins.; Four (Interior).
Pastor's.

In the reorganization of the act known as The Hoopers, Alvan Hooper remains, with one assistant. In the actual juggling Hooper does much that is familiar. He, however, makes claim to originality on the burlesque plate throwing finish; says he caught oranges on a fork as far back as '96, and first wore a "tramp" makeup in '94. For comedy in the present act, though, The Hoopers are offering a piece of business that has no precedent in a legitimate vaudeville house, and would not be allowed in a "turkey" burlesque show. A pastel sketch of a nude woman on a detachable easel is used for the lewd "comedy," and there is another nasty bit where a fork is inserted into the trousers' seat of the comedy assistant. The tall gaunt young man could be utilized for a great deal of fun if properly handled. The juggling is fair of its class and the act would be a good one were it judiciously and intelligently worked out.

Sime.

Edward J. Connelly and Company (4).
"Marse Covington" (Dramatic).
21 Mins.; Four (Interior).
Fifth Avenue.

If "Marse Covington" comes under the generally applied term of "sketch" as known in vaudeville it must be called a character one. George Ade is the author, and following his knack of drawing "characters" for the stage he has not fallen off even in this short-timed piece. A gambling house keeper; a "blood" from Pittsburg; a youth "about town"; an old-time "nigger" and a dilapidated relic of what was once a firmly established Southern name of reverence "befo' de wah" are all faithfully drawn (by the author). What there is of a story affords an entrance for each, and the program, after a recent Broadway innovation, names the different personages "in the order of their appearance." The proprietor of the gambling house (Ernest Carr) has tired of the Southerner (Edward J. Connelly) dropping into his "palace" for free lunches, without sufficient funds to leave a deposit via the roulette wheel for his board bill. He orders the colored attendant (Gerald Griffin) to refuse admittance to the "has-been" under pain of dismissal. Uncle Dan, though, "nussed" the wreck, Capt. Covington B. Halliday, when a wee mite, and prefers to take a chance on the job rather than turn down his former "mazse." It is some time before the Captain arrives to test his loyalty, and meanwhile the gambler extends unlimited credit to the "blood," who has gone broke waiting for the ball to drop on "17" in the wheel. The youth about town presumably wins a straight bet on the "O" and "double O," besides having a split, for he comes on the scene loaded down with money, out of which the negro receives a lone dollar bill as a tip. This pushes his cash on hand up to five dollars, which amount he forces upon "Marse Covington" after opening the "steel" door for his entrance. "Marse" accepts the money with an effort and the darkey dopes it out that the single compelling reason was hunger. The only missing details in the sketch are a restaurant, and the finish of the story. Although Mr. Ade formery wrote for the newspapers he evidently continues to read the news columns or why the "steel" door—and the worst of all—why Pittsburg for the gilded "souse" who might "squeal"? As well have made a "bright" line out of the "steel." Mr. Connelly was excellent, following in looks his sheriff of "The Squaw Man." Gerald Griffin in the secondary part nearly brought tears to those who realized the tragedy of a "grub-grafter" accepting five from a colored man who had to lie to save him

from death by starvation, but Mr. Carr, although he was the "main squeeze" of the "joint" to the life in appearance, roughened it up overmuch. The piece seemed to interest and hold, but there is some doubt as to its value in all vaudeville houses. Every one is not "fly"; there are a number of men who would prefer to go up against the wheel in the evening rather than attend a theatre; in the afternoon they are laboring, and where is the audience coming from continually who will appreciate fully Mr. Ade's variety effort? *Sime.*

The Cycling Brunettes.
15 Mins.; Full Stage.
Pastor's.

With ordinary feats on the wheels the Cycling Brunettes provide most of the comedy and the only novelty in the title. The comedian's humor is as awkward as his falls, but he secured laughs with a complicated machine, a sort of a hybrid automobile-bicycle having a funny wabbly motion. *Sime.*

Will Davis.
Monologue.
12 Mins.; One.
Novelty.

Mr. Davis comes into the local vaudeville field equipped for his work with no other asset than the sublime assurance that he "can get away with it." He offers nothing in method, dressing, voice or material that he could not have learned from fifty others doing his line of work in the smaller houses. His offering is composed merely of talk of the average sort, supported by a singing voice of none too agreeable a quality. *Rush.*

Pathe Film.
"An Exciting Honeymoon" (Humorous).
7 Mins.
Colonial.

"An Exciting Honeymoon" is listed on the Colonial program as a new series. It combines comedy and "chasing," besides a melodramatic touch. The fun is amusing; the picture well worked out and the audience remained in its seats until the close. One scene where a "ducking' party was shown caused a great deal of laughter. There is sufficient variety to "An Exciting Honeymoon" to cause both interest and amusement. *Sime.*

Edison Film.
"The Life of a Cowboy" (Melodramatic).
13 Mins.
Pastor's.

A long and interesting moving picture is the "Life of a Cowboy" shown at Pastor's. It covers a wide range of subjects and the locale seems to be really the Western plains. The picture runs from a Western mining camp barroom to the arrival of a stage coach at a ranch with "tenderfeet" aboard, for whose delectation trick lariat throwing is introduced, followed by the holding up of the coach by Indians, the abduction of a young girl, the chase by the cowboys through pretty woods and rolling fields to the recapture of the girl, and the tragic finale where an Indian girl shoots a murderous bad man silently crawling up on the lover of the white girl. The series is so melodramatic in treatment that it acted on the audience like a vivid play. *Sime.*

Frances Swartz and Company (1).
"The End" (Dramatic).
16 Mins.; Four (Interior).
Pastor's.

"The End" is called a "moral playlet" on the program, and Miss Swartz in her first New York appearance at Pastor's is laboring under a handicap, having had her support (Robert Lawler) leave her on Monday, and being forced to get a substitute on short notice. This unknown spoiled whatever opportunity Miss Swartz may have had for effective work. The piece is highly dramatic, with a thrilling finale in which the woman "with a past" is choked to death by her victim. Miss Swartz is deserving of another chance. In capable hands "The End" may prove intensely interesting, but the "leading man" on Tuesday night came mighty near turning it into a farce. *Sime.*

Bernier and Stella.
Songs and Dances.
11 Mins.; One.
Pastor's.

Frank Bernier and Blanche Stella are reported to be from the West. They have a "gentle" singing and dancing act which would be of value in a burlesque olio as it is at present, with both, who are passably good looking, available for parts. A change is made by the girl and she sings "Somewhere," besides another piece. There is nothing extraordinary about the dancing or singing. *Sime.*

OUT OF TOWN.

Sadie Julia Gompers.
Songs.
Poli's, Worcester.

Sadie Julia Gompers, who is the daughter of Samuel Gompers, president of the American Federation of Labor, does not need to rely upon her father's fame. She has an excellent soprano voice with natural beauty and grace. Miss Gompers dresses neatly and sings four songs, scoring the biggest hit with "Smile On Me." The act went very well considering that it was her first appearance on any stage.

Harlow L. Steele.

Madden, Fitzpatrick and Company (1).
"The Turn of the Tide."
25 Mins.; Three (Interior).
Jacques', Waterbury, Conn.

"The Turn of the Tide," by James W. Fitzpatrick, was received in an enthusiastic manner by a kindly disposed audience. That the act will prove to be a success was the general opinion. The piece, which contains many bright lines, intermingled with some of the latest slang phrases, has a tendency to run in a serious vein, but is enlivened by the singing of Fritzpatick and the artistic piano playing of Madden. *Girard.*

Labakans.
Acrobatics.
7 Mins.; Full Stage (Garden).
Orpheum, New Orleans.

From foreign shores comes the Labakans, a duo of acrobats with an exceedingly clever black and tan poodle. There is some ground tumbling, also hand balancing of the ordinary kind, that merits approval. The act is commendable as a short closing number. *O. M. Samuel.*

CAPT. KELLER'S NEW ACT.

Capt. Keller, of Streator-Zouave fame, and F. L. Paul have placed in the hands of M. S. Bentham for booking in vaudeville a Moorish act employing the services of "Princess Lalla" and fourteen whirlwind dancers. It is claimed to be a most pretentious production, carrying five drops and a large quantity of paraphernalia and elaborate costumes.

FIELDS MAKES NASH LAUGH.

Al Fields, of Fields and Ward, wandered into the Keith office a week or so ago. The team is playing the Keith time. This dialogue ensued upon Fields meeting P. F. Nash in the office:

Nash (absentmindedly): "What are you doing now?"

Fields (savage at the prospect of more idle time): "Laying off on the B. F. Keith circuit."

Nash (developing a sense of humor): "Ha, ha, ha!"

Fields (not at all smoothed over): "Fine. Now give me an audience so I can make it laugh like that."

(Quick curtain.)

"NEW MISHLER" READY.

Altoona, Pa., Jan. 18.

The New Mishler Theatre will open January 21, thereby establishing a record in theatre construction. The house was opened February 15 last by Eleanor Robson and was destroyed by fire. The work of reconstruction was commenced November 7 and continued in night and day shifts. This gives the time of rebuilding just two months and four days for the practical building of a modern theatre, the original house having been completely destroyed.

Wright Lorimer in "The Shepherd King" will be the opening attraction for the new house.

DOROTHY AND HER "TEDDY BEARS."

Dorothy Russell and the ten girls who assisted her in the "Teddy Bear" number of the shortlived "Mimic and the Maid" is about to appear in vaudeville.

Miss Russell was a very much disgusted individual when she was informed that the piece would close after a two days run at the Bijou Theatre. The direct cause of the closing was not necessarily lack of business, but the failure of the management to produce the $2,500 to guarantee the rent of the Bijou Theatre. "They told me," said Miss Russell, "that the show had ample backing. If I had known the true financial condition I might have gone to any one of a dozen men who would have put up some cash just to oblige me."

BOOKING FOREIGN ACTS.

Preparations for next season are now under way by Weber & Rush, orders having been given to agents to secure novelties for the firm's burlesque shows.

"The Four Golden Girls" in a series of posings in bronze, somewhat after the style of La Milo, who created a sensation on the other side, will be a feature with one of Weber & Rush's attractions. Alburtus and Altus, jugglers, have also been engaged, and negotiations for several others are pending. Leo Masse, the Marinelli representative, now on the other side, is attending to the bookings.

BERLIN NOTES.

By "LOOKOUT."

The week before Christmas always has a laming effect on variety business and to open a theatre during this period means to be pretty sure of your success before hand. Martin Stein did not seem to lack courage when he inaugurated his new Thalia Theatre in Elberfeld on the 12th. Up to date this large city has had only one theatre devoted to variety, called "Im Salamander," and although it does not rank among those establishments that run only first-class bills, many good native and international acts have played the house during the past few years. A heavy opposition has now arisen against the Salamander in the Thalia Theatre, which will have a rather hard stand also. Not because there might be lack of attendance—in this direction there seems to be no danger, but it will not be an easy matter to raise the five per cent. interest on the capital of about $900,000. Besides considering the enormous expenses a theatre of this kind is bound to have, it is evident that Manager Stein will have to be "onto his job" if he wants to make the place pay. He will probably manœuvre skillfully, abandoning variety some parts of the year and substituting operettas, stage plays, etc., instead.

A few days before the opening of the Thalia another music hall gave up the ghost. Manager Hollenberg, well known to the profession, but of rather dubious report, has for the last season been running the Apollo Theatre, Mannheim, alone, his partner having retired from the management last year after he had lost about $10,000 in the venture. Hollenberg, nothing daunted as he had nothing to lose, resolved to play director on his own hook and run the establishment for another season with first-class bills. The artists, of course, didn't object. On the contrary they were quite satisfied with the state of affairs, with the exception of those who lost their salaries when the final crash came. In September it was evident that Hollenberg was in serious financial difficulties and artists engaged for the first part of October had to take what they could get. Hollenberg rallied again, but on December 5 the house was finally closed. The International Artists' Lodge is trying to find some stipulation in the laws of the country (Mannheim belongs to the Grand Duchy of Baden) which makes the proprietor and licensee responsible for the damages the artists have sustained.

I hear the articles of affiliation between the I. A. L. and the White Rats have been duly ratified by both organizations. Max Berol-Konorah will sign the articles on behalf of the executive committee of the I. A. L. Sorry to say things do not look as favorable regarding the affiliation of the V. A. F. in England and the Continental organization. It seems that the Lodge has suggested some alterations in the agreement and as yet there is no account that the affiliation has become an accomplished fact. This is rather distressing at the present moment, when the situation in England resembles a barrel loaded with gunpowder. Sooner or later is must lead to a conflict between managers and the organized artists, unless some powerful factors will be able to effect a settlement of the pending difficulties satisfactory to all parties.

CIRCUS NEWS.

One of the men connected with the business department of the Barnum & Bailey attractions offers a correction on a recent paragraph in VARIETY relating to Edward Arlington. He says: "Mr. Arlington simply was not re-engaged; neither was his father, George Arlington. Neither resigned, therefore they could not have left on account of dissatisfaction with the present management. Ed Arlington is a capable man and good wishes follow him on the part of his old associates in his venture with Pawnee Bill."

"May I also set you right," continued the Barnum & Bailey representative, "about John Ringling and J. T. McCaddon. There is no antagonism between these men. John Ringling cannot hope 'to dominate the circus world,' because he is only one of five brothers, all equal partners in the Ringling show. He has exactly the same interest in the show as each of his brothers and no more and he has no show interests outside of those in which the five brothers are associated." The question of the division of territory is still open. The Ringlings continue to demand the entire East by right of rotation and insist that if it is not accorded them it will mean open warfare.

Fresh impetus has been given the work of preparation for the "greatest show on earth" for the season of 1907 with the return of Joseph T. McCaddon and D. A. Holmes on the Celtic on January 12. The show is now being thoroughly refitted.

The present board of directors, as confirmed at the annual meeting held in London on December 31, consists of W. W. Cole, J. T. McCaddon, Fred B. Hutchinson, C. R. Hutchinson, D. A. Holmes and A. J. Greenop. Mr. Greenop is an English solicitor (one of the London stockholders mentioned in last week's VARIETY as coming over to America "incognito") and will represent the European stockholders in the corporation.

In the eyes of the tent folk the important development of the week has been the amalgamation of the Hagenbeck and Wallace shows. Some such defensive alliance it has long been foreseen was inevitable. The Hagenbeck people faced a season-long fight with the big circus people (Barnum & Bailey and the Ringlings) and it is considered a stroke of diplomacy that in their struggle against the "big fellows" they have annexed an ally.

The stockholders of the Hagenbeck show held a meeting at the Grand Opera House, Cincinnati, a few days ago, and re-elected the old board of directors. The directors authorized John H. Havlin, president, to enter into an agreement with Benjamin E. Wallace on behalf of the Wallace's shows whereby Hagenbeck's circus and the Wallace circus merge under one management. They will travel under one name and consist of 85 cars, starting from Peru, Indiana, on the last Saturday in April. For the present it was decided to call the shows "The Hagenbeck Allied Shows." The new owners of the shows are Benjamin E. Wallace, Peru, Ind.; Jere Musgavin, Cincinnati, O.; John H. Havlin, Cincinnati, O.; Frank R. Tate, St. Louis, Mo., and John Talbot, Denver, Colo. Benjamin E. Wallace will be the managing director. The other owners will accompany the shows as will also Charles Corey, who has been appointed assistant managing director.

The combination of the Wallace and Hagenbeck people represents really formidable opposition to the established circus aggregations in whatever territory they choose to fight. Both the latter organizations have suffered somewhat during the year just past, but there is no doubt but that they have the ammunition for a big fight left in their coffers.

In a few weeks the circus campaign will have started. It is believed that the "paper" contest will begin with a skirmish for control of the billposter contractors throughout the disputed territory. It is five years since the last big circus fight between Barnum & Bailey and the Ringlings, which resulted in the territorial agreement upon which both have dwelt in content and amity since. There are many who affect to believe that the coming fight will result in a three-cornered agreement by Barnum & Bailey (with the Buffalo Bill show), Ringlings (associated with the Forepaugh show) and the Hagenbeck-Wallace aggregations.

Considerable mystery pervades the present local offices of Barnum & Bailey. This is directly contrary to the methods pursued when James A. Bailey was alive. His plan was to transact almost everything in the open. He usually had one huge loft filled with desks at which sat the heads of his various departments and they were always accessible to all who chose to call. His own office door was open except when a conference was being held. Nowadays every department head has his own room; one must send in his card and about half the time is informed that "Mr. So-and-So is too busy to see anyone to-day."

The Ringlings endeavored to lease the big feature of the Hagenbeck show for their circus. This is the cage in which repose in amity lions, tigers, sheep, dogs, etc. The offer was refused, as the Hagenbecks naturally regard it as their *piece de resistance.*

Gil Robinson leaves next month for a sixty days trip through South America. Periodically "Pop" Gil gets the travelling fever and abandons everything else for his recreation. He usually takes a couple of boon companions along as his guests.

W. R. McDonald, secretary to the board of directors of the Barnum & Bailey corporation, has returned to his desk after an illness of several days.

It will certainly require an herculean effort on the part of the contestants to the will of the late James A. Bailey to prove that the wizard of the tent show business was insane.

SUMMER PARKS

Bands, large and small, are in great demand in the West. The agents have been and are constantly scouring the country for the brass organizations, but there sems to be either a scarcity or they are booked up for the summer. The Western Vaudeville Association at Chicago has recently added a brass band department in addition to booking of attractions for fairs and parks.

The new $500,000 "Big Island" Park now in course of construction at St. Paul will open early in May. The Twin City Rapid Transit Company is financing the venture.

Maurice Boom will hereafter not handle summer parks in which the weekly vaudeville bills average less than $500, computed by the season. He has renewed his agreements to supply vaudeville shows with the same six summer resorts for which he booked last year. One resort at Girardsville, Pa., promises a novelty. The park inclosure is in the coal fields and located directly over the main shaft of an abandoned mine. The railroad company proposes to make a feature of this asset, lighting the old shafts and placing benches in secluded spots where local sweethearts may find agreeable corners. This park is a new one. Its construction has cost $30,000 and beside the vaudeville it will have the usual features, including dancing pavilion,, Ferris wheel, shoot the chutes, etc.

Sans Souci Park, Chicago, will have an entirely new vaudeville theatre with movable scenery the coming season.

F. M. Barnes, the Chicago agent, has closed contracts to furnish the attractions for the following State Fairs this year: At St. Paul, week September 2; Des Moines, Iowa, August 26; Indianapolis, September 9; Milwaukee, September 9; Missouri State Fair, Sedalia, September 30; Lincoln, Neb., September 30; Huron, S. D., September 9, and the Illinois State Fair, Springfield, September 30.

The Toronto Park Co. has a large force of men at work getting its new big summer amusement resort in shape for the coming season. The site is on the shore of Lake Ontario in the east end of the city. All kinds of the latest amusement devices are being erected and it is expected to have a grand opening May 24.

The Toronto Ferry Co. is planning to make Hanlon's Point a veritable Coney Island for amusement seekers next season. The new scenic railway will cost $50,000. Another feature is a $12,000 Detzel merry-go-round. The competition of the Toronto Park Co. has started the ferry company going some.

George B. Byron, H. B. Wheelock and Harvey Strickler have negotiated a long lease with the A. M. Billings estate for the twenty-acre tract of land bounded by Western, Sunnyside, Montrose and Leavitt streets, Chicago, for a new amusement park.

Samuel W. Gumpertz, general manager for Dreamland, now expects to sail for Europe shortly on his several times postponed trip in search of foreign novelties for the coming summer.

Olympic Park, near Newark, N. J., has been added to the Melville circuit and will run free vaudeville next summer, besides musical pieces by the Milton Aborn Opera Company.

Henry Pincus, the vaudeville agent, who has given some attention to park bookings in the past, will abandon that branch of his business. Mr. Pincus explains this course by saying the pressure of other interests is too heavy.

A. H. Gankle, manager of Electric Park, Detroit, was in the city this week, leaving for home Wednesday. Several attractions were arranged for next season during his stay.

After many delays and postponements "The Mexidrome" at Mexico City opened December 30. It is an Ingersoll enterprise. The opening attendance is reported as large, with a good steady flow of business since.

The Indiana State Fair held a meeting at Indianapolis Monday.

The American Trotting Association will meet in Milwaukee February 14 for the purpose of arranging the dates for fairs.

B. E. Gregory will revive the spectacle "Moscow" this summer, also a new pyrotechnic production, which will be seen at some of the large parks this year.

R. H. Cosgrove, secretary and manager of the Inter-State Fair at Spokane, was in Chicago last week.

The annual meeting of the Minnesota State Fair was held at the Merchants' Hotel, St. Paul, last week. Several new officers were chosen.

Among the new concessions at "White City" and Riverview Park, Chicago, this year, will be a nautical novelty known abroad as "Hell Gate." Riverview Park is also building the largest scenic railway in America. "Fighting the Flames," which proved the strongest attraction at White City last summer, has been abandoned and on its site a new spectacular show, "The Destruction of Chinatown," with elaborate scenic effects and stupendous pyrotechnical display, will be given.

The vaudeville theatre at "White City," Toledo, Ohio, will be under the management of James L. Glass. The company operating the resort contemplates building a Wonderland Park at Atlanta, Ga.

Frank Melville's new summer park at Bayonne, N. J., will open early in May. The owner has already booked fourteen picnics for the resort and proposes to make a feature of this. Vaudeville and circus acts will be given.

Shows of the Week - - - By Rush

HAMMERSTEIN'S.

A change in position was made in the bill at the last minute, whereby William Gould (New Acts) was moved up to the fourth place, exchanging that location with Edward Clark and his "Six Winning Widows." The Russell Brothers, also under New Acts, was the headline feature.

Will Marion Cook's "Tennessee Students," considerably reduced as to the number of singers since it was shown on the Victoria Roof some time since under the chaperonage of Ernest Hogan and with an entirely new catalogue of songs, made a popular number. Abbie Mitchell, who heads the act, uses good judgment throughout in confining herself to the simple ballads. Hers is a voice of evident training, but she avoids the common mistake of seeking to display its technical brilliancy at the expense of simplicity. The Henrys, prominent in the billing of the "Students," are good dancers and the man is an excellent comedian.

James F. Dolan and Ida Lenharr have a delightful sketch in "Taking Chances," a farce by Mr. Dolan. There is a skilfull intermingling of comedy and something that would be pathos if they chose to make it so. The action of the playlet runs at times pretty close to the serious, but is always headed off and twisted to the farcical side. The wisdom of this is possibly open to question. The value of just a touch of the seriousness has been made apparent in numberless instances and "Taking Chances" offers unlimited opportunity for the use of just the right degree of sombre coloring.

Clark, who is seen here for the first time since his return from a trans-continental tour, brings his racetrack tout characterization back without the change of a detail. The "widows" show several new members, but the act remains in its old form as to songs, business, costuming and dialogue.

Will H. Fox with his piano specialty and a quantity of new talk was a prime favorite. Fox handles his material deftly, working his talk and music into an altogether entertaining act. The talk is bright and pointed and his specialty at the piano gives an agreeable flavor of variety.

Col. Gaston Bordeverry presents one of the most attractive of shooting exhibitions. The dressing has the attractiveness of oddity and the layout of feats keeps the act running smoothly to the climax in the piano playing feat which is used for the finish.

Fred Ray and company were one of the laughing hits. The tall, lean "Roman" used as the third member of the company is a real find. He realizes to perfection the demands of travesty and since his last local showing has improved in his work. The solemn and dignified Ray has the same unctuousness and "Penny-ante" plays with her wonted skill.

Lynn and Fay, now reduced to a "sister" act through the defection of Miss Young, a former member, opened the bill. The pair make their appeal mostly through the elaborateness of the dressing.

UNION SQUARE.

There were two scratches on the Keith card this week, the Great Bernar, marionettes, and William A. Inman and company having been pencilled out when the Monday afternoon audience received their program. Fields and Wooley and Caron and Herbert filled the places. The Jean Bedini act, "A Night in English Vaudeville," has been slightly revised in obedience to a United States Court order.

The Kauffman Troupe of bicyclists work even more rapidly than formerly in making the ensemble formations probably the best for speed and smoothness that have been shown. The personnel of the troupe remains unchanged, although new costuming is displayed and several new tricks are given.

Hines and Remington were well liked in a late position with "The Manicure Girl," their rapid-fire talking sketch in "one." The pair have quantities of first-rate material and do not make use of any but new stories.

The Max Wesseley Troupe hold over for the second week and are working with a great deal more sureness. The routine of feats remains the same. The team work marks the act as a top-notcher, particularly in the juggling of sixteen balls and the club throwing.

McNamee, the clay modeller, does less talking than formerly and seems to be getting his figures into shape more quickly. He has a particularly annoying arrangement of lights. The incandescents are attached to his easel by an arched springlike arrangement. During the moulding the lights shake and quiver, throwing queer shadows about the stage and exposing the light to the audience frequently.

Signor Chefalo, magician, uses the flags of all nations trick as a finish and a good deal of his earlier work was done with the aid of mechanical props. He displays a remarkable deftness in the palming of playing cards and his skill with the small spheres is as clever, but the majority of his tricks are too simple to attract more than casual attention and lack an element of novelty.

Nellie Revelle told the same stories she told two weeks ago at Pastor's. She has an attractive manner but is rather in need of new material. Mr. and Mrs. Cal Stewart, favorites at the Union Square, bring back the old sketch "Uncle Josh on the Bowery." The sketch tells an interesting story and Mr. Stewart does exceedingly well in the character part with which he has so long been identified.

The Olivetti Troubadours received a veritable ovation. Their offering should contain a lesson to the long-haired musicians and other high art persons who take flyers in vaudeville. The violinist is a musician of considerable attainment, but he uses numbers of a grade suited to the taste and musical knowledge of vaudeville audiences.

George H. Wood did very well with his monologue and was enthusiastically recalled. He works in blackface, telling his stories neatly and making the most of his points. A great deal of the talk bears on the familiar subject of "woman" and marriage, but it was new and there are laughs in the bunch of rhymes at the finish.

Maceo and Fox opened the bill. The man of the pair is a good negro comedian and his dances were well worth while, especially so in the tapping in imitation of a drum. But the woman is given altogether too much prominence in the proceedings.

NOVELTY.

The laughing values of the bill are packed in solidly after the third number, with comedy honors about equally divided between Thatcher and Ernest and Binns, Binns and Binns. Walter Perkins and company appear in a new sketch, "The Man from Macey's" (New Acts), and Will Davis, monologist, is seen for the first time in a New York house.

The "imaginary person" idea is used to a considerable extent by the minstrel pair, but they have developed the old trick with elaborate frills and make it really funny. George Thatcher is still a topnotcher in the field of blackface comedy and both men have agreeable ballad singing voices.

Binns, Binns and Binns get away from most of the familiar tricks of comedy musical combinations. A notable exception to this is the use of the everlasting seltzer syphon, although they use this trick in a new way and make it good for laughs. The act has the conspicuous virtue of being made up of real musicians. The trio in "one" just before the close, using the violin, 'cello and a flutelike instrument, would have made a delightful straight number. The violinist, however, insisted upon "mugging." The finish is another novelty. Bells are concealed about the coats of the two men and in an imaginary conversation the excited gesticulations of the pair result in sounds fairly representing a popular Italian song.

Alcide Capitaine on the flying trapeze is gifted with beauty of face and figure that rivals Charmion and works with the perfection of style. She has not a few striking feats that would do credit to a male acrobat of much greater pretension.

Daly and Devere opened the bill with an Irish comedy sketch. The man has a quiet method—so quiet, indeed, that he gave the impression of extreme lassitude. The woman plays a rather unimportant part aside from "feeding," but the pair score a fair percentage of laughs.

"The Girl Behind the Drum" gets a lot of variety into her offering aside from her specialty, which would otherwise make a rather slight foundation for a vaudeville offering. Her opening song is pleasing and a quick change makes the excuse for a finish in "one."

Carlin and Otto hold their German dialect act up to form with fresh parodies and songs not overdone by the parodist; also their excellent dancing and the line of talk they have been using these many moons. They have developed the barroom burlesque with excellent comedy points, and the occasional "roughhouse" is perhaps excusable on the ground of its aptness. Neither goes to extreme of grotesque makeup, the only similarity to the old style dress being in the padded front of one. This could be dropped with profit.

THE MERRY MAIDENS.

Sam Rice, who is also principal comedian of the "Merry Maidens" company at the Dewey this week, is credited with having written both burlesques. A plot that is almost visible to the naked eye furnishes the structure upon which is hung a quantity of first-class comedy that marks the opening piece. Rice in the character of a German valet furnishes most of this. He gets his method apparently from Louis Mann and makes his dialogue and business genuinely funny.

Rice has the comedy department pretty much all to himself in both pieces, there being no one else in the organization conspicuous for humorous work. Joe Ward had an Irish role in both parts, but seems to make no effort to rival Rice for comedy honors.

Edith Murray, Patti Carney, Maude Raynor and Irene Burton are the female principals. Beside leading several musical numbers, Miss Murray opened the olio with a singing specialty. She wore a pretty gown and her "coon" numbers were agreeable. In the opening chorus she wears an atrocious costume of red, plentifully besprinkled with spangles as big as quarters. Throughout the rest of the show, however, her dressing was in excellent taste.

Miss Burton's chief contribution to the entertainment was in the olio, where she showed five remarkably quick and complete changes of costume during a musical act billed as Burton and Burton. Courtney Burton, her partner, did excellent work here, both in the straight instrumental work and with comedy. The idea of having their instruments off stage and bringing them on as they are used is a good one. During the pieces neither had much to do, although Miss Burton looked well and helped "the picture."

Joe Ward and Maude Raynor offered a singing and talking act in the olio to which Haines and Pettingill were generous if not voluntary contributors. The house liked the specialty, however, and it went to a good percentage of laughs.

The Ferrell Brothers did exceedingly well in a comedy bicycle act. The straight rider worked his feature tricks up well and the comedy end uses a makeup that has not been worn threadbare. The pair have the trick of the "musical cat," introduced in this country last summer by Collins and Hart. They likewise employ the invisible wire, but only for an instant and then not in connection with the burlesque "strong man" trick. The closing feat involves a forward somersault by the straight man, which is new and startling.

Johnson and Jerge are billed as "men who write their own parodies and sing them." Two of the numbers on "In Dear Old Georgia" and "Cheyenne" have been heard pretty extensively in vaudeville and burlesque for some months past. The later numbers were new. Patti Carney closed the olio with a neat singing act.

The musical numbers are well staged and effective, thanks partly to a first-rate chorus of fourteen girls. Four changes are shown in the opening piece, all pretty with the exception of the opening number. The costumes for the burlesque are even more elaborate, there being a partial change in the last two or three minutes.

Shows of the Week - - - By Sime

FIFTH AVENUE.

The Fifth Avenue is doing business this week through the "paper" system. It's simple and almost effective. The only danger lies in the possibility that cash customers may appear and a few "passes" will have to be ignored. On Wednesday evening two lines formed; one for the twenty-five cent seats at the ticket office and the other for the manager's office alongside, with little slips clutched tightly.

The bill for this week is costing approximately $3,000, with two names as drawing cards, Edward J. Connolly (New Acts) and Julia Sanderson. A question mark goes with Miss Sanderson's drawing powers. Even though the friends who drop in to see her are satisfied with her offering, it does not enthuse the audience. Miss Sanderson is somewhat affected. She drops her eyes, sings with "ahs" and were it not for the song "Bessie and Her Little Brown Bear," having the assistance of a youngster in an odd, clumsy bear skin, the former star of "The Tourists" might have been a disappointment. Miss Sanderson is dressed expensively.

Jos. Hart's "Polly Pickle's Pets in Petland" closed the bill with a resounding whack, taking four encores on "The Jack o' Lantern Man" song, one of the prettiest staged numbers shown in any act.

The Four Fords, with their high-class dancing, have entirely redressed the act, the boys wearing pink satin suits and the girls first appearing in long skirts. With the change the young women wear beautiful short dresses, a trifle longer than formerly. The boys might discard their hats at the opening, remembering they are in a "palace" setting.

Scott and Wilson have a rattling good comedy acrobatic act, and the acrobatics are first class in every respect. The Arlington Four with singing and dancing pleased, carried through by the comedy of the colored boy, and a person named Eugene Joly, with a cornet, opened the show. Joly is a foreign importation. As some one must be the opener, Joly was selected. A "settlement" might be made allowing the musician to return.

The Sisters Meredith scored strongly, but are holding to the routine shown last summer. The opening song should be discarded. If for no other reason than that it is not in harmony with the drop. The Japanese number is pretty and well sung, but "Laughing Water" could be replaced with a popular Western piece. The girls are wearing their corsages quite low. They were obliged to give an encore song Wednesday night and should have had a better one than offered. The sisters are a hit as they are, however. Whatever changes come will be in the nature of an improvement rather than necessity.

Julian Rose told one or two new stories. The rest were old, very old, but all seemed new to the Fifth Avenue audience.

Maurice Jacobs has gone to Tennessee to prosecute his suit for a large share in a tract of land said to be worth in the neighborhood of five million dollars. Some time ago Jacobs advanced a sum of money required to take title to the property and is now said to be in the way of coming into a substantial profit on his investment.

BACHELOR CLUB.

The announcement that Joe Gans, the colored pugilist, would appear during the performances of Hasting & Arnold's "Bachelor Club" Burlesquers at the Murray Hill Theatre this week served to crowd that house to the walls last Monday afternoon. The fighter sparred three tame rounds toward the end of the show.

It will give an impetus to the Murray Hill attendance in the future, no doubt, for the "extra attraction" was inserted into a good typical burlesque organization which pleased. The first part, "Just Before the Battle, Smother," is travesty, fairly well played with a comedian drawn from an olio act. He is William Armstrong, of the Three Famous Armstrongs. As a deaf army major Mr. Armstrong caught the spirit of the part, playing well together with Tom Coyne, the Irish comedian. Coyne carries the same character into the afterpiece, "What Joy in Joyland." He gives an excellent burlesque Irishman, but should curb his "Sons-of-Guns." Another bit which might be eliminated is the expectoration into a hat. There is a great deal of "slapstick" througout and the "bladders" are employed. Much is laughable, particularly in the court scene at the opening.

Tommy Harris plays a "Dutchman" but does not create a sensation. Harry Hastings is a choleric general in the opening and a "con" man at the close, doing well with both. The only female principal is Viola Sheldon. Miss Sheldon looks extremely well upon the stage, has a high pitched but pleasing soprano voice, and in her lonesomeness attracts attention. Lillian Ardell secures a program position for her name and that is about all.

There are sixteen girls in the chorus, with three that should be supplied with principal parts. Two are blondes, one pretty youngster and the other a young woman who heads the right end (from the front). She holds up the chorus with her voice. A brunette with well cut features is the star looker of the lot.

"The Bull Frog" number is poorly done through lack of proper costuming, but there is a good singing finale to the opening, and "Mooney Time" is pretty, with electrical effects, which would show up better without the spotlight at the same time.

The Lavelle Sisters open the olio in ungainly looking cloaks and bonnets, tied with unsightly blue ribbon, afterward changing to neater dress, but are not strong in either singing or dancing. The Armstrongs do a three-high on a bicycle and have some fair riding and comedy. The act made a big hit but would look better with nattier costumes for the "straight" riders. The comedian possibly could devise a character away from the familiar "tramp."

"Gertrude" from the chorus whistled serious imitations in a humorous manner, and Mr. Hastings and Miss Sheldon have a conversation with too many personalities. A quick change to an old man in view of the audience was made by Hastings, who also sang "Sue, Dear," touchingly—for the gallery. "The Quartet," also an olio feature, is under "New Acts."

COLONIAL.

The return of Vesta Victoria (New Acts) to the Colonial packed the theatre on Monday evening. Other newcomers were the Creo Brothers.

Emil Hoch and company in "Love's Young Dream" could be called "new," having been seen little around here in this sketch. It is farcical in theme, the story resting partly on a young man mistaking his future father-in-law for the butler, with some light and airy dialogue following. He wins the paternal consent to his marriage by an old and well-worn stage device. Mr. Hoch is not forceful as a blustering old man, while Walter Lewis, who has an excellent part, lacks the breeziness which should go with it. Florence Burnsmore looks well, and her small character of the daughter was capably taken care of. Edward McGuire plays the butler.

Stuart Barnes gave an almost entirely changed monologue, retaining two old songs and telling the real and unreal characters in melodrama, closing with a name contest, in which all the titles of the season's melodrama's were artistically placed together in a string. The talk is very good in spots, falling off at times. "Take Me Back to New York Town" could be dropped.

"That Boy Next Door," with George Felix, Lydia Barry and little Emily Barry, received several curtain calls just before intermission. The pantomimic comedy of Mr. Felix made a hit, aided by the acrobatics. Miss Lydia Barry is singing a soubrettish song which might be replaced to advantage. The younger girl has a lithe figure, but is given little to do.

Paul Le Croix opened the bill with his juggling, that with the "bounding hats" bringing roars from the audience, and the "Four Singing Colleens" followed with a new drop as a background for the act. A new brunette seems to be in the quartet, which is improving vocally. The contralto has a deep voice, approaching a bass in tone, and it is pleasant.

Although Foster and Foster opened the intermission, preceding the star of the evening, they received a cordial reception, having to respond with their separate singing encore. This is well done. The comedy end of the team is injuring his voice by straining it continually for the falsetto effect before really singing.

The card palming and trunk trick of Herbert Brooks made an agreeable number. He might make more of an effort to secure a committee from the audience. At present his pretty girl assistant alone upon the stage may not be all convincing, while a "committee" would have its effect.

In these days when two weeks are considered a "run" in vaudeville it either evidences the progressiveness or backwardness of the field, for in 1899 Maude Raymond, now a "headliner," played a continued engagement of three months at Tony Pastor's theatre on Fourteenth street, giving two shows daily. Miss Raymond is credited with holding the record for the longest run in a continuous house on this side of the water.

PASTOR'S.

Mr. Pastor calls his bill this week a "dancing carnival" and he might have added a "singing fest" also. Between the two there is not much else left. Frances Swartz and company, The Hoopers, Bernier and Stella and the Cycling Brunettes are under New Acts.

It was nearly a wasted effort for Rooney and Bent in "The Busy Bell Boy" to attempt their steps in the next to last position. The pair are hot favorites downtown, and the audience rather overlooked the previous dancers though anticipation of "Pat."

Mooney and Holbein made a substantial hit in their first visit since returning from South Africa. New songs and business have been introduced and both are wearing new and becoming clothes.

Miss Holbein is singing "Arrah Wanna," besides "A Sailor Boy," making a hit with both. The dialogue has been changed about and there is a well worked portion where Mooney prevents the girl from reciting. Miss Holbein has an agreeable stage presence, always smiling, and there is considerable variety to the act, running from contortions to music.

The Crotty Trio sang and danced, although Mr. Crotty consumes too much time with his dancing. The act is divided up into solos and could be improved to have the girl on the stage more often, if not all the time. More concert work should be tried.

Pongo and Lee closed the bill proper with aerial work, called "Sky High Comedy." The revolving perch on the trapeze is the source of much amusement. Charles and Ada Kalmo danced in costume.

Jim Kennedy and Belle James have a rapid-fire conversation under a sketch title "Dr. Daffy." Mr. Kennedy conveys the impression of an extem. entertainer. The offhand style he has is of great assistance, and Miss James makes an excellent "feeder."

The two Musical Monarchs play instruments and there is a "Dutch" comedian in the act, composed of two men. Intermissions between pieces are employed to tell "jokes" that have the sound of a book called "All the jokes on record for ten cents." As the "gags" are read rather than "told" the effect is even worse. The act won't pass through very far.

Potter and Harris on the Roman rings have a neat acrobatic act, well and neatly dressed. Both have developed strength, and more could be made of the casting, particularly as a net is not used.

Van Cleve, Wentworth and "Pete" are the "added attraction." The comedy "unridable" donkey causes much laughter, although the animal is growing so stout that further rehearsals are necessary to teach him that a real kick is something besides merely lifting the legs. The "bareback" riding for a finish is funny, and the blackface man as well as the "Dutchman" remain well within the characters.

The Jackson Family of bicyclists, who have been touring Europe for several months, arrived this week from Hamburg and will open Monday at the Fifth Avenue Theatre, with the Keith-Proctor circuit to follow, bookings being held continuously until 1909.

BURLESQUE ROUTES.

For the week of Jan. 21 when not otherwise noted. ("L. O." indicates the company is "Laying Off."

(Companies wishing mail or wire address inserted when "laying off" send same in due time.)

Alcazar Beauties—Trocadero, Philadelphia.
Americans—Imperial, Brooklyn.
Avenue Girls—Theatre Royal, Montreal.
Bachelors' Club—Casino, Philadelphia.
Baltimore Beauties—Standard, St. Louis.
Behman Show—Garden, Buffalo.
Blue Ribbon Girls—Empire, Cleveland.
Bon Tons—Empire, Albany, 21-23; Empire, Holyoke, 24-26.
Boston Belles—Gayety, St. Louis.
Bowery Burlesquers—Standard, Cincinnati.
Brigadiers—Bijou, Philadelphia.
Broadway Gaiety Girls—Academy, Pittsburg.
Bryant's Extravaganza—Gayety, Baltimore.
Century Girls—L. O.; Folly, Chicago, week 28.
Champagne Girls—L. O.; Century, Kansas City, week 28.
Cherry Blossoms—Gotham, New York.
City Sports—L. O., 21-23; Bijou, Reading, 24-26.
Colonial Belles—Avenue, Detroit.
Cracker Jacks—Gayety, Kansas City.
Dainty Duchess—Palace, Boston.
Dreamlands—Star, Scranton.
Empire Show—London, New York.
Fay Foster—Eighth Avenue, New York.
Golden Crook—Conrt Square, Springfield, 21-23; Empire, Albany, 24-26.
High Rollers—Gayety, Detroit.
High School Girls—Monnmental, Baltimore.
Ideals—Folly, Chicago.
Imperials—Park, Worcester.
Innocent Maids—Bnckingham, Louisville.
Irwin's Big Show—Lycenm, Boston.
Jersey Lilies—125th St. Music Hall, New York.
Jolly Girls—Bowery, New York.
Jolly Grass Widows—Star, Milwaukee.
Kentucky Belles—Dewey, New York.
Knickerbockers—Waldmann's, Newark.
London Belles—Bijon, Reading, 21-23; L. O., 24-26; Wsldmann's, Newark, week 28.
London Gaiety Girls—Dewey, Minneapolis.
Majestics—L. O., 21-23; Gayety, Indianapolis, 24-26.
Masqueraders—Gayety, Pittsburg.
Merry Burlesquers—Gaiety, Albany, 21-23; Lyceum, Troy, 24-26.
Merry Makers—Columbia, Boston.
Merry Maidens—Lycenm, Troy, 21-23; Gaiety, Albany, 24-26.
Miner's Bohemians—Bon Ton, Jersey City.
Miss New York, Jr.—People's, Cincinnati.
Morning Glories—Trocadero, Chicago.
New York Stars—Empire, Toledo.
Nightingales—L. O.; Lyceum, Washington, week 28.
Night Owls—Star, Brooklyn.
Paris by Night—Westminster, Providence.
Parisian Belles—Empire, Indianapolis.
Parisian Widows—Gayety, Indianapolis, 21-23; L. O., 24-26; Cleveland, week 28.
Reeves' Beauty Show—L. O.; Gayety, Baltimore, week 28.
Reilly & Woods—Jacobs', Paterson.
Rentz-Santley—Gayety, Birmingham.
Rialto Rounders—Metropolitan Opera House, Duluth.
Rice & Barton's—Lyceum, Philadelphia.
Rose Hill Folly Co.—Gayety, Brooklyn.
Runaway Girls—Greenwald, New Orleans.
Sam Devere's—Star, Cleveland.
Star Show Girls—Centnry, Kansas City.
Thoroughbreds—Lafsyette, Bnffalo.
Tiger Lilies—Lyceum, Washington.
Trans-Atlantics—L. O.; Gayety, Kansas City, week 28.
Trocaderos—Euson's, Chicago.
20th Century Girls—Imperial, Providence.
Vanity Fair—Corinthian, Rochester.
Washington Society Girls—Star, Toronto.
Watson's Burlesquers—Star, St. Paul.
Wine, Woman and Song—Circle, New York (indef.)
World Beaters—Murray Hill, New York.

FILM NOTES

The Chicago Transparency Company has in preparation for Charles K. Harris slides for Mr. Harris' latest composition, "Without Her Wedding Ring." They are expected to be in readiness for distribution by January 25.

Colored slides are being prepared by Alfred L. Harstn & Co. for the following numbers:

"Arrah Wanna" (F. B. Haviland & Co.), 18 slides, ready Feb. 1; "The Tale that the Church Bells Tolled" (Jerome H. Remick Co.), 18 slides, ready Feb. 1; "Stingy Moon" (Jerome H. Remick Co.), ready Feb. 1. (These slides are now being posed for in Jacksonville and Isle of Pines, Fla.). "Fare Thee Well, Mavourneen" (Helf & Hager), 18 slides, ready March 15; "Don't Ask Me to Drink To-night" (Behncke & Vale), 18 slides, ready Feb. 1, and "Don't Forget Your Dear Old Dad" (Will Rossiter), 18 slides, ready Feb. 1.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG.

VARIETY'S Chicago Office,
79 S. Clark St.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—The first appearance here in vandeville of Mrs. Langtry marked the fashionable event of the season. Besides Mrs. Langtry the bill is unusnally attractive. Charley Case, with a budget of good stories, made his customary hit. One of the best playiets seen in a long time is "The Unexpected," presented by Hal Davis and Ines McCauley. It is interesting, consistent and adroitly handled by the players. The Mnsical Cuttys fonnd the Majestic audience appreciative and responsive. Elizabeth Murray has not been around the circnit as often as her admirers would have liked. She has two good songs and sings in her usnal pleasing manner. Marvelions Frank and Bob in gymnastic feats with plenty of comedy deserve the prominent place they occupy. It is a good act. Bertha Allison, soprano, made a good impression with well-selected songs. Donna Bendello is an accomplished harpist and Connelly and Klein show marked improvement in their comedy singing and dancing act, which pleased and would have fared better had they a better place on the bill. Thompson Sisters, singers and dancers, and Haight and Thomas in a comedy sketch are also on the program.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—The list is headed by The Uessems, who make their first appearance here in some difficult acrobatics and athletic exhibitions. Nat Haines in his rapid fire talk offered no respite for unceasing laughter. "The Dude Detective" returned with Byron and Langdon. They are the same artists who created a furore of laughter last season, and again proved the comedy hit of the bill. The Apollo Quartet of young men offer good singing. Cartwell and Harris are excellent dancers. The act grows better toward the finish and the dancing should not be sacrificed for the singing, which does not add value. Berry and Berry have the same diverting comedy musical act seen at the other houses recently. Billy Besrd is noted for his delivery, which is peculiar and a departure in precise enunciation. Some of the jokes are new. The act of Mr. and Mrs. Bacon consists principally of selections on banjos. Mr. Bacon is an expert and uses good judgment in selecting a medley consisting of classical and popular airs instead of devoting time to one or two long overtures, as is customary with other banjoists. The Franciscos in comedy magical act, Rockway and Conway and The Zanferallas are on the bill.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—Anna Eva Fay is the chief attraction. Others are Zasell-Vernon company, Collins and Hart, Mary Norman, Bellman and Moore, Durand Trio, Ramsey Sisters, Claus and Radcliffe, Tom Rystey, Wava Cummings, Tom and Frank Anstin and Fred Lusere.

STAR (Jas. L. Lederer, mgr. Monday rehearsal 11).—The contingent consists of Marie Doyle, Hamilton, The Vaughners, Wahlund, Tekla and Wshland, and Lorine and Burns.

SID J. EUSON (Sid J. Euson, mgr.).—It hardly appears possible that the "Gay Morning-glories" passed through the censorial surveiliance of Sam A. Scribner before it started on the road. Either the show was pnt together in haste or the watchful eye of Mr. Scribner deceived him in presuming that fragments of tune-worn material and insufficient dressing will complacently maintain the standard of superior burlesque of which he is a staunch snpporter and advocate. The show has sufficient merit as ordinary burlesque, but it is not entitled to comparison in completeness and quality with some of its contemporaries seen here this season. Neither does it deserve the Scribner symbol, which has always stood for excellence and lavishness. The opening piece, "The Three Admirals," starts in nicely with a bevy of uniformly shaped girls in bellboy outfits and spangled dresses and give evidence of some diligent work. They seem to like their raiments so well that they wore them throughout the first part. There is somewhat of a plot, or rather a complication evolving three characters made up to resemble one another. It is extreme mistaken identity in theme and action. The situations are amusing at times, but so conventional that they have no value. The hnrlesque is called "A Night in Japan," showing a seaport with a miniature battleship in the distance. The dialogue is not overwhelmingly bright. The management understands this, for he has been liberal with the chorus numbers in the midst of the action, which threatened to distract all the interest from the immaterial episodes in meagre surronndings. The comedians must necessarily resort to buffoonery, John C. Hanson, with a sharp "R" rolling Dutch dialect, is made up to resemble the type familiarized by the late Harry Morris. He is a good comedian and his interpretation of the "legit" shows that he is versatile. Tom Robinson overdraws his Irish character. Exaggerated types are unsightly rather than funny, and no audience will give an artist credit for injudiciously plastering his face with a lot of grease paint. He is more reasonable as a tramp and played his part well. Chas. Glocker had little to do as the "Count," but was funny in Harry LeClair's idea of "Ophelia," although carelessly dressed. Anna Glocker is stately and looked fine in a red costume. She also displayed well proportioned ankles in tights and a pleasant smile. Etta Cooper, Elsie Harvey and the Phillips Sisters, assisted by two youths, do some excellent dancing and are given a place in the olio. Harry Wise was probably a little too earnest as the Admiral. He handled his lines as well as could he expected and would make a better showing with other material. Gns Neser started to sing something about "New York Town," but a cold prevented his voice from reaching over the footlights. The chorus contains some good-looking and willing girls. The performance would be terribly dnll without the spontaneity of the female contingent and liveliness of the comedians. The organization is dolefully weak vocally. The "Waiting at the Church" number is effectively arranged and brought much laughter. The yellow tights worn by four girls should be sent to the nearest laundry. With better dressing and up-to-date material the show should approach those above the average. Joe Clark appears in the olio. He is a violinist and possesses considerable ability as a musician. He has artistic methods. Charles and Anna Glocker allow themselves enough comedy to introduce their clever baton and gun spinning specialty. The talk is bright and absurdly amusing. Tom and Luin Robinson have a lot of old stories, but they brought laughter. They would improve their offering if they acquired some newer material. The parody was liked and pleased the andience.

FOLLY (John A. Fennessy, mgr.).—The jumble of jokes and situations composing the first part of the show given by the "Jolly Grass Widows" is reminiscent of the early days of the late Robert Fulton, who was the first to gather the crumbled particles to serve as burlesque, under the title of "Mile. Fi Fi." The elements have been carefnlly considered without apparent attempt to rejuvenate any portion of the dialogue and situations. It is now called "The Frolicsome Widow," with a drinking scene borrowed from one of Weber & Fields shows. There is considerable laxity among the comedians, who indulge in "rough-house" methods. There is no departure from the class that reigned undauntedly in the days of yore. "Are You a Lobster?" the burlesque, contains meaningless talk which is stretched along familiar lines and would fall short were they delivered less effectively. The company is credited with animation and energy. The show is snappy in its uncouth, stereotyped way, bnt the entire outfit, excepting the comedians, would be a fragile, quivering thing, beyond repair. Ruth Everett wears a stunning black gown which matches her dark brown hair. She has grown more slender, but still retains her good figure. Miss Everett is conspicuous throughout, and is an important part of the female contingent, which also includes Tillie Storke, a charming young woman who not long ago was in the chorus at the Trocadero. There is not much to the soubrette role, but she plays it in a neat manner, and is capable of doing better. George Guhl carried a Dutch dialect, which was agreeable as long as it lasted. Arthur Clamage will never succeed Johnny Ray if his imitation of him continues unchanged. Clamage does well in an Irish part of the low comedy type, but he should abandon the perceivable symptoms of the Ray peculiarities. The music consists of medleys from the catalogue of one publisher. There are eleven girls in abbreviated dresses and tights. "Grass Widows" must be scarce, or several dropped out on their way here. There is plenty of display of fleshings, and some of the choristers look good in them and everything else worn. The show is not an expensive one, but better than a number that have appeared here in more costly surroundings. Ruth Everett should immediately prepare her "doll" act for vaudeville. She is veritably a living automaton. Gruet and Gruet offer their familiar skit "Sam's Substitute," which proved entertaining and received liberal applause. Garden and Somers in selections on xylophones established the fact that burlesque andiences appreciate classical numbers as well as popular. The act made a good impression. One of the noisiest and swiftest comedy bicycle acts was offered by Zarrow Trio. It is replete with knockabouts and eccentric absurdities. The comedians have many seemingly hard falls. "The Girl in Scarlet" is an added feature. The act is similar to "The Girl in Blue," and is nothing more than the distasteful "coochee" dance, which is no longer interesting enough even to incite nauseating curiosity. It is a vulgar and filthy exhibition, and the show does not deserve any credit for allowing this display of degeneracy to interfere with the otherwise clean performance.

TROCADERO (I. M. Weingarden, mgr.).—"The Lid Lifters" is known this week as "The High Rollers," which was the original name of the organization. The "Lid" will again be resmned in Detroit next week. The show remains unchanged otherwise, and is doing a large business. There are many lines in the show that could be changed or eliminated, especially those delivered by the women in the hurlesque.

NOTES.—The published statement that Will J. Block is about to secure the lease of the Chicago Opera Honse has been authentically denied as without foundation. If any arrangement at all is made it will be for the summer only. Kohl & Castle have not the remotest intention of parting with the lease of the theatre.—The Bijou Theatre, Terre Haute, Ind., opened Monday under the management of R. H. Bachman.—Bert Levy is in Cincinnati this week and will return to New York immediately following the completion of his engagement there. He is booked over the Orpheum circuit and opens in Minneapolis next month.—The plans for the new $80,000 vaudeville theatre at St. Paul have been drawn up by E. S. Hall, a Chicago architect, and construction will begin at once.—Windecker, the magician, closed with the Otto Floto show in Mexico and returned to his home in this city. He contemplates taking on tour a vaudeville company, and is busy engaging and devising a number of new illusions for his magical act, which will be the feature of the show.—John Zoubouloklis, the foreign musical and plastic artist, is booked over the Western Vandeville Association time in Wisconsin, Illinois, Michigan and Indiana until May 19.—Marion and Pearl and Frank Battie have signed with the "Baltimore Beauties" for next season.—Harry Harvey is now in stock at the Mission Theatre, San Francisco. He will resume his vaudeville dates in a few weeks, returning to Chicago early in the spring.—Caesar and company were featured at the Bijou, Lincoln, Neb., two weeks ago and proved a drawing card for Manager Gorman's house. They are an added attraction with "The Minstrel Maids" at the Parlor Theatre, Omaha, this week.—George W. Sipe, of Kokomo, Ind., has leased the Grand Opera House, La Porte, Ind., and will convert it into a vaudeville theatre. The town has been clamoring for variety performances.—Sheppard Camp has written several new burlesques for next season. He has the vandeville fever and seriously contemplates going into it at the close of the present season.—The Trocadero last week drew into the box office over $5,000 in real money. "The Greater New York Stars," with Joe Gans as an extra attraction, was the offering. Had the seating capacity permitted the receipts would have probably climbed to $7,000.—It is almost impossible to gain admittance in any of the vandeville theatres in reasonable time to see the performance. The crowds are so huge and thick that they extend far out into the street, fair or inclement weather. The theatres have never enjoyed as much prosperity as now.—Joe Branen, formerly of Convey and Branen, is now associated with the J. T. Brenan Music Publishing Co. as a "plugger" for the firm's outpnt.—Victor Kremer, the music publisher, has branched out as a producer of vaudeville acts. His first venture is a "girl act" known as "Don Leno's 'Boys and Girls,'" which is in the shape of a miniature musical comedy, written by Harold Altridge, with musical interpolations by Kremer's corps of writers. It will have special scenery and three changes of costumes and will employ twelve people, including five principals. The act is booked for forty weeks.—John A. West is coaxing a genuine Siberian wolf to talk and sing ballads while he plays the cornet in his act. West claims the animal's musical eduction will be complete by next season and will introduce it in a new act he is now preparing.—Woodford and Mariboro have closed with "My Wife's Family" company and will re-enter vaudeville in a few weeks. They will use "A Timely Lesson," their previous vehicle.

SAN FRANCISCO, CAL.

By W. A. WILSON.

ORPHEUM (John Morrisey, res. mgr.).—Week ending Jan. 5: The road show continues this week with Edoun and Edwards in "A Bachelor's Dream" as an added attraction.——NATIONAL (Sid Grauman, mgr.).—Maxwell and Dudley, offering a breezy sketch, "For Sweet Charity's Sake," is the best on the bill. Nothing remarkable about the sketch, but excellent vocal selections carry it. Schepp's animals are another feature. The Renos' work on rings is par excellence. Rieley and Mathews, comedians, genuine funmakers, new to the circnit. With a suitable act they would take front rank. Dave Morris, one of the many impersonators of George Cohan, makes his reappearance at this house. His act is good bnt too familiar. Edna Davenport, soubrette, and the Three Eugenes on the horizontal bars completed the program.——EMPIRE (Wm. Weston, mgr.).—The James Post company's offering, "U and I," proved the best that this combination has yet given. It is not new. Post and Gus Williams toured some twelve years ago in it. Gus Leonard was specially engaged for the Williams part and scored heavily. In the oleo Jack Golden, formerly stock comedian, and Ivy Delaire, "his lead," essayed a talking sketch in "one" which proved merely passable. The personal popularity of the team, however, made their act go well. Farmer Jones and his educated pigs were novelties.——WIGWAM (Sam Harris, mgr.).—The Nellie Andrews Operatic Quartet was the underlined attraction. The selections from "The Bohemian Girl" won approval. Morris and Kramer, "the Dancing Kids," and The Nellas, jugglers of the lightning sort, were on the bill.——MISSION (M. Freid, mgr.).—Contrary to expectations this house did not return to straight vaudeville. The policy of offering a one-act drama and a travesty still continues.——NOTES.—The Wigwam management is organizing a stock company for the production of musical farces to precede the olio. Al Flournoy will probably be the producer.—Gus Leonard, burlesque magician and an old San Franciscan, is home to say good-bye before starting to fill his European dates.—It is promised that three weeks more of syndicate shows and the Novelty will return to vaudeville under the three "L's."

PHILADELPHIA, PA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9).—It is an unusual bill offered this week, its weakness being found only in the lack of comedy. For this reason it was a hard show to place just right, and there were several shifts before some clever work by the stage manager whipped it into shape. There were fourteen acts on the bill and ten were new here. Ned Wayburn's "The Futurity Winner" was the big number and proved a strong card. Nita Allen's "In Car Two, Stateroom One," is a rather pretentious offering. The scenic embellishments are out of the ordinary, but far from perfect, and there is a decided lack of action. The interpolated popular song by Frank Erwin Randolph and some forced comedy by the negro porter were hardly enough to enliven the sketch. The audience appeared to like it. The Ellnore Sisters furnished their usual scream. Melville Ellis scored one of the real hits of the bill. Count De Bnts and Brother have a comedy bicycle act of ordinary merit. Werden and Gladdish showed some pretty color slides in their illustrated songs. There are too many slides of the same character and the merit of the offering is lessened by the selections of songs. Edith Helena has grown stout since her last visit, but still retains her top notes. There were too "strong" acts on the bill. Francellas had the better of the position and billed as "the Belgian Hercules." His best feats were in handling his woman assistant, who is no lightweight. His other numbers, in which various shaped weights were used, had a decided "circus" appearance and did not look the part called for in the signs telling their weight. The other "strong men" were on early, being styled the Meeh International Trio. Some more suspicious-looking dumb-bells were seen here. Dorsch and Russell had some good ideas for their musi-

The Chas. K. Harris Courie

Devoted to the interests of Songs and Singers

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CHAS. K. HARRIS, 31 W. 31st St., N. Y.

(Meyer Cohen, Mgr.)

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Miss Viola Sheldon, with the Bachelor Club Burlesquers, at the Murray Hill this week, is introducing the song "Just One Word of Consolation" in a very novel manner. There is no doubt but what Miss Sheldon is by far the best high class singer that has ever appeared in any of the Burlesque houses, and Broadway managers looking for soprano singers for musical comedies would do well to look her over.

Owing to the popular demand, Mr. Henry Troy, the greatest singer of his race this country has ever had, has had to respond to five to six encores at every performance in the Ernest Hogan Show.

"And a Little Child Shall Lead Them" is breaking all records in the song illustrating line, for the demand for the slides has been phenomenal. Each and every singer from Maine to California are continually writing in telling of the enormous success they are making of this, the greatest of all the Harris baby songs. When it comes to baby songs there is only one Harris and one writer of this style of songs. Singers know this and never look elsewhere for this style of a ballad.

cal act and played several instruments with pleasing effect. Charles Frederick is a magician of the old school. Howard and Rutherford pleased with a talking act, and De Chaunt and his trained dogs made a fair impression. The act of Stevenson and Nugent was labelled "a surprise," and it proved to be, but not a satisfactory one.

BIJOU (W. V. Jennings, mgr.).—Years ago when "everything went" Whallen & Martell's "Kentucky Belles" might have been classed as a roaring success as a burlesque show, but present day audiences, with some exceptions not found in Philadelphia, prefer a clean bill, and in this respect the Belles deserve no honors. The principal appeals for laughter are through sugestiveness, and there is more of it found in this show than any seen here this season. The first part is labelled "Society," but it is of poor class. It is supposed to be a satire on American heiresses who marry for titles, but the theme is frayed at both ends and in the middle. Jack H. Reid is programmed as being responsible for the arranging of both the first part and the burlesque, and he did not forget to keep himself in view. In "Buncoed," which runs to tiresome length owing to the short ollo, Reid is on the stage almost every minute and every one who has a part plays to him, including one of the Wiora Trio women, who take as much liberty as possible in a sort of a couchee dance which almost reaches vulgarity. There are several musical numbers in the first part, which helps to enliven, but the comedy is weak. In place of working in the olio Reid and Ella Gilbert do a specialty in the first part, which Reid announces is a burlesque on melodrama. The chorus girls, with few exceptions, average fair as to looks and figure. In more than one number they are ungraceful and listless. The first part dresses are unattractive, the best being saved for the burlesque, when two costumes of red, dresses and tights, are pretty and add much to the appearance. Miss Gilbert shines here in a pretty white suit. The burlesque is too long and talky. It has some queer situations, one being where the racing results at the track are plainly heard, although the principals in the skit are standing in sight of what is probably meant for the Flatiron Building at Twenty-third street and Broadway. The Wiora Trio, Hungarian dancers, do their specialty in the burlesque. These women once bid for a place in straight vaudeville with an act void of suggestiveness, and with their pretty costumes could do just as well if not better than they are now doing. Three acts comprise the olio. Andy McLeod robs his specialty of some of its merits by a poor monologue. The musical portion carried him through. The Century Comedy Four sang pleasingly. Young Buffalo showed a number of familiar feats of markmanship, closing with a poor imitation of Colonel Bordeverry's "undressing" act. Both burlesques ought to be rewritten, dividing the musical numbers more evenly and at least one or two more women should be pressed into service as principals.

CASINO (Elias & Koenig, mgrs.).—Anything more elaborate than the costumes worn by Rose Sydell as chief feature of the "London Belles" has not been seen here in a long time. Miss Sydell has surpassed last season's effort in the dressing line, in that she looks well in each of the several dresses she uses during the two acts of "The Prince of Petticoats." Miss Sydell is also provided with two or three very catchy numbers which are admirably staged and with a good-looking, well-shaped bunch of chorus girls to back her up this show ranks very high. Statuesque and blonde Vera Harte forms an attractive figure, with Dorothy Mae Owen a capable helpmate. Cassie Bernard also has a number to sing. The comedy is the weak spot in the show. W. S. Campbell has the principal part, and has good support from Harry Marks Stewart, who contributes a clever specialty. James Wesley Mack is still playing the "heavy" with the show, his specialty being to display his ability to stand rough handling. There was some pleasing singing by the Buckeye State Quartet and the familiar offering of the Weston Sisters, which was a hit. Zenda, the muscular marvel, allowed an automobile to run over him, with the aid of a carefully arranged "jump." The deserved big business was enjoyed.

LYCEUM (J. G. Jermon, mgr.).—Al Reeves has made several changes in his "Beauty Show" since his earlier visit and has it now whipped into good shape to invade the West. Alexander, the handcuff expert, has changed his act; Charles Ahern, a tramp cyclist, and The Dougherty's in a singing and dancing turn have been added to the olio, making it an attractive bill. Some new costumes have been provided for the chorus, which makes a good appearance. Reeves adds his usual banjo specialty and is the principal entertainer in the burlesque. The show was well received here.

TROCADERO (Fred Willson, mgr.).—Without the fight pictures this time, Whallen & Martell's "Merry Makers" are giving their full show, which is an improvement over the first visit. There is no change in the cast, all the features being retained. Good business was enjoyed.

DIME MUSEUM (T. F. Hopkins, mgr.).—Arnoldo's performing animals feature this week's bill, which includes Clark and Clark, Hilton, The Dalys, Ed Carter and others. Warren Travis, strong man; English Jack O'Brien and Kis Parker, in boxing and wrestling; Charles E. Griffin; Walter Wentworth, contortionist; Grace Gilbert and Vito Basile appeared in the curio hall.

BON TON (Mrs. J. G. Jermon, mgr.).—Good business was enjoyed with an attractive vaudeville and moving picture shows at low prices of admission.

NOTES.—In answer to the suit instituted by Bell and Henry against Al Reeves, claiming eighteen weeks salary, Reeves declares he will fight to the last ditch. Reeves states that when informed that the act did not suit Bell and Henry agreed to meet him for a settlement, but instead opened suit. Reeves says he was ready to settle on fair terms, but denied unfair treatment.—As a sequel to the heavyweight wrestling contest between May Irish and Adele Palmer in the "Jolly Girls" company, Miss Irish has again left the show. After her first departure she came to Philadelphia, but when Miss Palmer quit Miss Irish was sent to Paterson to join the show again. Now she is back claiming that after the management had paid her fare from here to Paterson they took it out of her salary and she quit. May Sheldon and Kitty Buckley of the same company are also in town, having quit.—There was a peace compact sealed here this week. Vera Harte and Jeanette Young agreed to agree again after a misunderstanding which has lasted seven years. Jollification in large bunches celebrated the event.—Billy Wells and Jolly Zeb had a singing contest at the Hurley Hotel last Saturday night. The jury is still out.—Allen and Keeley are out of Harry Bryant's bill. (War Bulletin—The Russian dancers have left the Bryant show and will be replaced by a troupe of Japanese).—Owing to the shifting of attractions on account of the "Wine, Woman and Song" engagement, the Bijou and Trocadero had a contest for the "Alcazar Beauties" for next week and the latter won. The Bijou gets the "Brigadiers," who were here a few weeks ago.—Rumor has it that Jolly Zeb will put on the summer stock shows in the Bijou.—Tomashefsky, the Jewish actor, threatens to present stock burlesque in the old Columbia Theatre here.—Jack Strauss is the chief entertainer at the Thursday night parties in the Hurley Hotel, and never fails to please with his singing.—The benefit to Charles J. Goodfellow of the Chestnut Street Theatre, who has lost his sight, netted $3,700; nearly every theatre and show in town contributed.—Terry McGovern's benefit here Wednesday night was a huge success.

That Novelty Song, "The Bullfrog and the Coon" is published by Geo. Feist New York. W. S. A.

CINCINNATI, O.

By HARRY HESS.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10:30).—The performance opens with Baader LaVelle Trio, acrobatic cyclists, very good; LeBrun Grand Opera Trio repeated former success; Delaphone, mimic and imitator, was applauded; Walter Jones and Mabel Hite appear in the same sketch and won much applause; Bert Levy is seen here for the first time and is the talk of the town. His act as well as his drawings is instructive, entertaining and finished. Waterbury Brothers and Tenny have a musical turn that is a real treat; Macy and Hall in "The Magpie and the Jay," a rural comedy drama, caused much favorable comment, especially the artistic and delicate manner in which these artists handled their roles; Ben Welch made such a big hit last week that he was held over, his act being a big scream; Juggling Normans are among the best club swingers seen here for many seasons.

PEOPLE'S (James E. Fennessey, mgr.).—Sam Devere's Own Company. The opening burlesque "Fun at the Seashore" is anything but funny. Andy Lewis, who has the Hebrew character, and Charles Shrode as a tramp carry most of the comedy. The curtain rises on a good-looking chorus, but weak vocally. The burlesque "The Hebrew King" is an antique sketch of some merit. A number of musical novelties are introduced, the singing of which is but ordinary. "The Girl with the Yellow Mask" is an extra added attraction in the burlesque doing a "cooch" dance. The olio consists of Granville and Mack, who, if they had a better sketch, would have been the hit of the show. Winifred Stewart, contralto, and Andy Lewis assisted by Maude Elliot and Lindo Foster in "Won at the Wire," all of whom gave satisfaction. The Three Mason Sisters, dancers, should be permitted to remain in the chorus. McFarland and Murray, singers and talking comedians, made a big hit and were compelled to respond to several encores. Charles and Alice Shrode, acrobatics, songs and dances, very clever. The acrobatic work of Mr. Shrode is a genuine treat. Next: "Miss New York Jr."

STANDARD (Charles B. Arnold, mgr.).—The Rentz-Santley Co. The show opens up with "Forty Minutes from Broadway" during which time a travesty on "Sapho" is introduced. Murray Livingston, Nat Wixon, Bert Eaton, Nino Bertolini and Louise Marshall have parts which were not good, chiefly because of the lack of material. The burlesque "The Squaw Man's Wife" is much better than the first part. Nina Bertolini, Jean Darrow, Dottie King, Louise Marshall and Marion Blake all have parts and endeavor to please. Murray Livingston is the chief comedian. In the olio Chas. D. Weber, eccentric juggler, opened the bill. Allen and Dalton, comedy musicians, are ordinary. The Cycling Zonoras made a big hit, especially the straight rider, who did some daring feats. Colton and Darrow sang well and received several encores. Mlle. Luba De Sarema and her trained animals, a special added attraction, were the laughing hit of the show. Next: "Bowery Burlesquers."

ROBINSON'S (Walter Canfield, mgr. Sunday rehearsal 10).—John and Mary Burke, sketch artists; Harry West, illustrated songs; Barr and Evans, comedians; Seymore Sisters, songs and dances; William Drawswell, "chalkologist"; Sid Baxter and Beatrice Southwick, aerial cyclists, and Theodore and Camille La Jess, contortionists and gymnasts. Business very good.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—Hassan Ben Ali's Troupe of Arabs are very good; Snyder and Buckley, musicians, only fair; Willie Zimmerman, impersonator, good; The Great Chick, trick unicyclist, very good; The Dainty Four were well received; the sketch presented by Jane Courthope and company was well received; Whalen and West and motion pictures completed the bill.——EMPIRE (Thos. R. Henry, mgr.).—The "Dainty Duchess" company are at this house and provide a very good entertainment.——GAIETY (H. B. Nichols, mgr.).—The "Avenue Girls" are being well received at this house.

MARTEL.

ALTOONA, PA.

LYRIC (L. B. Cool, mgr. Monday rehearsal 10:30).—Devoy and Miller, novelty comedy acrobats, very clever; Josephine Ainsley, comedienne, pleased; Orth and Fern made a decided hit; Zena Keife, a clever little comedienne, singer, dancer and whistler, received her share of applause; Mlle. Nadji, a novel act that pleased; John W. World and Mindell Kingston in singing and dancing, exceptionally clever; Levine and Leonard, the funny automobilists, made good; James J. Morton was the feature of this week's bill and as he is known to a great many Altoona people he proved a big drawing card.

C. G. C.

APPLETON, WIS.

BIJOU (Frank Williams, mgr.).—Prof. Williams' ponies, very good; Daye and Knight sketch, very clever; Maude Gillet, singing, good; Frank Williams, illustrated songs; George Foyd, comedian, good.

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ATCHISON, KAN.

EMPIRE (Richard Rieley, mgr.).—Olga, contortionist, good; Asland, violinist, clever; Figaro, club juggler, above the average; Alice Larigue with the song pictures, very good; the Empire comedy stock company, gave an excellent comedy sketch.——NOTES.—Louis Cristy, stage director of the "Little Joker" company, and a son of Geo. Cristy, the famous minstrel, will soon return to vaudeville in one of his father's clever comedies.—Henry Leone, baritone of the Arthur Dunn company, will also return to vaudeville next season. He is a member of the team of Leone and Dale in "A Lesson in Opera." Miss Dale will take her old place in the act.—Manager Lewis and Stage Manager Henderson have refurnished and remodelled the "green room" at the opera house and now the "vaudes" and "legits" can again get together and talk shop.—Mrs. Frank Danforth, of the Cook Amusement Company, will winter here and join the Lister-Lewis company this summer. Toby Stark, Ruff and Cusslck are the features for the Empire this week.
DICK BOSANKO.

ATLANTA, GA.

STAR (J. B. Thompson, mgr.).—Pickert and Whipple, song and dance artists, well received; Lew Worth, tramp specialty, scored; Eva North, songstress, fair voice, poor selection; Morris and Parker, comedy sketch, only average, ancient material; Lowman Sisters, dancers, fair; La Clair and West in "A Drop Into Society," bit of the bill, concluding with the farce "Two Lucky Tramps," by G. W. Milton and company, well received.——BIJOU (H. L. DeGive, mgr.).—Hanlon Bros.' "Fantasma," to capacity business. J. H. Rome and Marguerite Ferguson introduce specialties that were given big applause. BRIX.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—Brothers Gartelle, roller skating, a hit; Basque Quartet, operatic singers, excellent; Marco Twins, comedians, kept house in uproar; Willard Simms and company, sketch, very laughable; Royal Musical Five, instrumentalists, excellent; James Harrigan, tramp juggler, well received; Four Sisters Merkel, gymnastic, a big card.——NEW MONUMENTAL (Sam. M. Dawson, mgr.).—The "Alcazar Beauties" presented a very good show.——GAYETY (W. L. Ballauf, mgr.).—"Gay Masqueraders," with Will Rogers, champion lassoist, are giving a good performance.——TRAYMORE CASINO (F. Keidel, mgr.).—Casper and Clark, sketch, good; Rae Irvine, songs, good; Delia Thornton, songs and dances, good; Myrtle Nelson, songs, good; Daisie Lowman, songs and dances, good.——EHMLING'S MUSIC HALL (Aug. Ehmling, mgr.).—Lizzie Booth, songs and dances, fair; Lou Tague, songs, fair; Jossie Allen, coon shouter, good; H. P. Moorehead and company, sketch, fair; Maggie Perlman, soubrette, good; Frederick and Ford, comedians, good.——ZOO-RINK (Geo. W. Owens, res. mgr.).—Continuing to do a large business at both performances.——NOTE.—Mrs. Gardner Crane, while playing at the Maryland Theatre last week, sustained a severe injury to her right side by falling down a stairway during her act at the Saturday matinee. SYLVANUS.

BATTLE CREEK, MICH.

BIJOU (W. S. Butterfield, mgr. Rehearsals 10:45).—Inness and Ryan, conversationalists, good; Wharton and Leroy, blackface comedians, good; LeWitt and Ashmore, comedy sketch, good; Brent Hayes, banjoist, good; Bessie Champion, illustrated songs. N. RITCHIE.

BIRMINGHAM, ALA.

GAYETY (E. A. McArdle, mgr. Monday rehearsal 10).—Clark's "Runaway Girls." The chorus was good and the costumes were great.——MAJESTIC (Harry Stevenson, mgr. Monday rehearsal 10).—Robert Eidredge, "The Sandman," good; Oliver Patten, monologist, fair; The Great Esterbrooks, instrumentalists, good; Bert Howard and Leona Bland, hit; Earl Gillihan and Tom Murray, singing and dancing comedians, pleasing; Rice and Elmer, comedy horizontal bar act, good.—NOTE.—Irving ("Doc") Simon, formerly with Clark's "Runaway Girls" company, has accepted the position of assistant manager under Harry Stevenson of the Majestic Theatre, this city. NAT W. WILLIAMS.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—"A Game of Con" introduced John T. Kelly. Big laugh. Theresa Renz with horse a striking picture. May Boley and her "Polly Girls," a novelty; Shean and Warren in "Quo Vadis Upside Down," funny travesty; Diamond and Smith, illustrated songs, fine; Mabel Sinclaire, ventriloquist, excellent; Swor Brothers, comedians of a good sort; the Tossing Austins, pleasing.——GARDEN (Charles E. White, mgr.).—"Vanity Fair" gave a vigorous burlesque and vaudeville offering. John L. Sullivan, "added." "The Birth of the U. S." was a big specialty act. Good singers, dancers and punsters made up the bill. Next: "The Behman Show."——LAFAYETTE (Chas. M. Baggs, mgr.).—"The Colonial Belles" had Kelly, the fighter, for an extra. The olio made up with a strong contingent of vaudeville was a hit, including Chas. Faike, a Buffalo lad. "The Baby Farm," "Cohen the Count," both good skits. Next: "The Thoroughbreds."——WASHINGTON (Dr. Linn, mgr. Monday rehearsals 10).—Packed houses. "Randion" the Hindoo wonder, drawing card, his second week. Wyoming Jack and Prairie Nell in their "Wild West," clever; Deneabolo, magician, fair; Marie Girard, humorist, good; Harry L. Reed, illustrated songs, pleased. Dell and Miller's moving pictures satisfactory.——HIPPODROME.—Novelties in moving pictures.——BIJOU DREAM.—Change of bill triweekly in moving pictures.——TECK (D. Peter C. Cornell, mgr.).—Ritchie's London comedy company in "Around the Clock" was a big concoction of laughter. The music hall scene was immense and the vaudeville fine. DICKSON.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Barrows-Lancaster company, headline feature; Milt Wood, expert wooden shoe dancer, makes a hit. Fortune and Davis, musical skit, pleased; Three Hickman Brothers, novel comedy acrobatic act; Six Peerless Mowatts, rapid-fire club juggling act that is wonderful; Mayme Remington and her pickaninnies, good; Four Bard Brothers, acrobats, clever, and May Belfort, comedienne, concluded the bill.——LYRIC (E. H. Anthony, mgr. Monday rehearsal 11).—Lee Cooper and company in "Price of Power" head the program, and make a decided hit; Marie Curtis, comedienne, good; Chris Lane, monologist, has a good line of talk; Louise Arnot and Tom Gunn have a very neat act in "Regan's Luck"; Green Brothers, jugglers, clever; Conley Sisters, fair; Klein Brothers made a hit with their well-trained buck and wing dancing and should be great dancers in time. They are local boys, both under ten years old.——EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—The Behman Show "Hey Diddle Diddle" has five scenes, one of which is the Princess Theatre. A good deal of business in this scene is copied from the Fred Karno act.——STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—"Broadway Gayety Girls." Mlle. Bartoletti is the feature of the show and she is a very graceful and clever dancer.
WALTER D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (B. S. Muckenfuss, mgr.).—Georgia Gardner and Jos. Maddern presented a very entertaining comedy sketch. Marion and Deane, conversationalists and singers, received an ovation; Herbert and Willing, blackface comedians, took well; Powers and Freed, musical act of the usual kind; Three Gardner Children sang and danced into the favor of the audience; Brothers De Van and trick dog.——NOTE.—The Sunday night performances at the Majestic have been discontinued pending decision of the courts.
E. A. A.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Arnold Daly and company in Bernard Shaw's "How He Lied to Her Husband" the feature. Proved to be a big drawing card. Chas. Mack and company in "Come Back to Erin" has a pleasing sketch. Stanley and Leonard return with their familiar act and please. Kelly and O'Brien in songs and dances won many encores. Ida O'Day plays the banjo well. Ford and Gehrue are favorites here. Redford and Winchester, jugglers, good, and John and Louis Boller, sensational acrobats, complete a good bill.——LAFAYETTE (H. H. Lamkin and Dr. Campbell, mgrs. Sunday rehearsal 10).—The headliner is Harry Vokes, accompanied by Margaret Daly Vokes, in a sketch. The act was well received. Ward and Curran were the laughing hit. Lee Harrison, songs and stories, good. Cook and Stevens have a novel idea in a singing and talking act. Tom and Edith Almond in dancing and skating, good. May Walch pleased in songs and imitations. Morris and Morris in burlesque acrobatics took well, and the Cardownie Sisters in dances pleased.——CRYSTAL (J. W. Nash, mgr. Monday rehearsal 11).—Harry L. Webb in a monologue is an entertainer of first rank. Nettie Fields, song and dance, pleased. The Demscos in gymnastic feats, good. Mlle. Aline in hoop rolling and juggling, fair, and the Dale Sisters, song and dance artists, made up a very good bill.——AVENUE (Drew & Campbell, mgrs.).—The "New Century Girls." Good burlesque show.——GAYETY (H. H. Hedges, mgr.).—Tommy Burns, the prizefighter, is the special feature with the "New York Stars" this week.——NOTES.—The Mystic Shriners' big show, called "The Yankee Circus in Egypt," opened Monday evening and will run for two weeks. The attendance has started in very large.—Downey and Willard played a return engagement at the Crystal last week, but in some way were omitted from the program.—The Palace Theatre, a five-cent vaudeville house, was partially destroyed by fire last Friday evening, caused by some careless person operating the moving picture machine. LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Monday rehearsal 11).—The "New London Gaiety Girls" with Pat White, who is big favorite here, are pleasing large audiences with a good show. Catchy music sung by a pretty and capable chorus. Good olio headed by The Zeraldas, equilibrists.——BIJOU (Joe Maitland, mgr.).—Mrs. General Tom Thumb and the Baron and Count Magris in "The Enchanted Statue." These midget actors are clever and are a big hit. Madell and Corbley, fine; Mae Turney, singer, fine; Carr and Jordan, fine; Two Malcoms on the rolling globe, good; Isadore Silver in pictured melodies, fine. HARRY.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday re-

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hearsal 10).—Harry LaRose and company in "The Sailor and the Horse," unusually strong; Luce and Luce, refined musical act; John Clinton, clever monologue; DuBois and company, good illusions; Eleanor Blanchard, happy comedian.——RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Brand Sisters, William Smith, Sue Blanchard, May Hoey, May Milburn and Dolly Bland in a meritorious bill.
J. M. BEERS.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.).—The headliner is Charlotte Parry and company in "The Comstock Mystery," a pronounced success. A decided hit. Maude Dione, songs, fine; Ray Cox, "The Girl from Dixie," good; Swan and Bamberd, the eccentric recruits, fair; Orpheus Comedy Four, singing comedians, applauded; Adele Purvis Onri, assisted by Flora Allthorpe, very good; Harry T. Suda, oriental equilibrist, clever; Cameragraph, good.——PLEASANT ST. (D. J. Casey, mgr.).—Beverly and Crane, songs and dances, very good; Burton and Primrose, sketch, fair; Burkhart in magic, very good.——BOSTON (H. R. Benn, mgr.).—This week Mayne Russell's "Egyptian Burlesquers," good show. Lew Payton and the Four Sunflowers, singing and dancing, very good; King and Hasloop, Irish songs, good; Carrie Richardson, ballad singer, good; Ben Burke, Jew comedian, fair.
E. F. RAFFERTY.

FRANKFORT, IND.

CRYSTAL (Chas. Welch, mgr.).—Russell and Devine, very good; Militair, excellent work on drums; Wolf and Vaughn, good, and Ethel Young, illustrated songs, good.
J. A. PETTY.

FRESNO, CAL.

NOVELTY (E. A. Lefler, mgr. Monday rehearsal 5).—Week 6: Rivas Brothers, balancers, good; Cheveriel, trick violinist, good; Mendel and company in "The Wild and Woolly West," good. Novelty closes Sunday, Jan. 13, for three weeks. Orpheum Road Show, Jan. 22.
BOB.

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr. Monday rehearsal 10:30).—Master Slater, juvenile comedian, good; George Mundweiler, illustrated songs, very good; Tuttle and May, sketch, very good; Dorothy Vernon, vocalist, pleased; Fox and Du Ball, singers and dancers, good; Dixon Brothers, European musical grotesques, big hit.——BIJOU (F. E. Payden, mgr. Rehearsal 11).—Last half week 10; Flora Loraine, comedienne, good; Walter and Magill, singing and talking, good; Wiley Ferris, illustrated songs, pleased; Fairy Plumm, dancer, fair; Miller and Hunter, eccentric comedy sketch, hit. Half week 14: Nellie Gerome, singer, pleased; Abearn and Baxter, comedy acrobats, good; Gilbert Sarony, impersonator, good; Davey and Phillips, singers and dancers, hit.——AUDITORIUM.—Hook's Majestic Vaudeville Co. 14-15: Harry Steele, eccentric roller skater, fair; Luiu White, illustrated songs, fair; Dahlgren Sisters, singers and dancers, good; Burnes and Wilson, blackface comedy sketch, fair; Musical Shirley, very good; The Macrilles, musical sketch, hit: Silverton Trio, novelty wire artists, clever. ——NOTE.—Miland and Hunter joined the Sam Devere Burlesque Co. in Cincinanti last week.
F. E. R.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr. Monday rehearsal 10).—J. S. Wild, good; Archie Boyd and company, good; Walter Dreams, fair; Dorothy Barlow, soprano, well received; Henry Clive, very good.
MOWERS.

HAMILTON, CAN.

SAVOY (J. G. Appleton, mgr. Monday rehearsal 1).—The Great Elverton, gun spinning, opens another strong bill; well received. Irene Lee and her Kandy Kids made good with their singing and dancing; Meehan's dogs go big; Frosini, accordeon player, gets a big hand; Canfield and Carleton, sketch team, fair; Abdul Kader and his three wives, a novelty; Hoey and Lee, Hebrew comedians, are the hit of the bill; Four Lesters, cyclists, are another feature.——

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NOTE.—R. G. Knowles will be here next week. He is a native of Hamilton. JACQUES.

HARTFORD, CONN.

POLI'S (Louis E. Kiby, mgr. Rehearsal 10:30).—The headliner of the week is Edwards Davis and company in "The Unmasking." The Four Piccolo Midgets were good in acrobatic work; Lawson and Namon do a bag punching and bicycle riding act that pleased; Lillian Tyce, pleasing as ever; Mr. and Mrs. Jimmy Barry, a laugh from start to finish; Quaker City Quartet gave some excellent singing; Avery and Hart had a turn that was different from the ordinary "coon" work. WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Harry Knoblauch & Harry Hersker, props.).—The Four Andersons, clever; Ned Fitzgibbon, violin soloist and imitations, very good; Miles and Nitran, dancing, hit; Leon and Adeline, jugglers, good; Yonturkery, wire, excellent; Al Bothner, illustrated. RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—Ned Wayburn's "Dancing Daisies" head the bill with O'Brien and Havel. Paul Barnes and Mary Dupont and company divided second honors; Zinelle and Boutelle pleased; The Kratons, fair; Fitzgerald and Gilday, very good; Charlotte Ravenscroft, excellent. JOHN KAY.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Petit Family (five), good; Edna Shepherd in illustrated song, second week; Sanders, Dean and Sanders, in comedy playlet; Harbach and Harris, comedy sketch; John Waller and Alice Magill, comedy act; Duffy, Sawtelle and Duffy in "Papa's Sweetheart." BLANCHE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—This week the Orpheum has a very entertaining bill consisting of the Empire City Quartet, Kita Banzai Troupe; Trovollo, ventriloquist; Three Flood Brothers, acrobats; Eugenie Barker, dramatic soprano, late of Carl Rosa Grand Opera Co.; Esmeralda, xylophone soloist, and Chas. DeCamo and his dog.——CENTURY (Jos. R. Donegan, mgr.).—Edward B. White, who says he was at one time a sparring partner of John L. Sullivan, and Rolla White pleased the audiences at the Century Theatre yesterday with a comedy boxing act, one of the features of "The Utopians." Next week: "Star Show Girls."——MAJESTIC (Clint Wilson, mgr.).—The vaudeville is the attractive feature offered by the "Boston Belles" this week. Next week: "The Crackerjacks." FAIRPLAY.

KEOKUK, IA.

LA SALLE (Reeves & Dodge, props. Monday rehearsal).—Appleby, novelty banjo artist, clever; Harry Turkey Boyd, blackface comedian, very good, an old favorite; E. C. Ward, illustrated songs, pleased; Ed Wood, comedy musical act, very good; Campbell and Brady, novelty juggling act, excellent, stage settings very neat. R. R. R.

LONDON, CAN.

BENNETT'S (J. H. Aloz, res. mgr.).—Thos. J. Keough and company in "How He Won Her," a protean sketch; clever impersonations. The Mozarts, novel dancing; Saona, living pictures, good; La Belle Trio, liberal applause; Bob and Bertha Hyde, hit; Carroll and Baker, dancing good, jokes ancient; Deitorrelli and Gliissandro, musical comiques, laughing success. M. G. HUESTON.

LOUISVILLE, KY.

HOPKINS (W. M. Reichman, res. mgr.).—Pekin Zouaves, lightning drill corps, are the headliners on the bill. Martin's monkeys, cats and dogs, good; Finley and Burke in stageland satire are both clever actors and scored a hit; Damm Brothers have a novel acrobatic act with feats of strength which is clever; Viola Dale, singer and mimic, good; Max Hildebrandt as the crazy German band leader does some clever eccentric dancing; Antoine and Peters in a travesty act are good for laughs unlimited.——BUCKINGHAM (Whallen Bros., mgrs.).—"Miss New York Jr." presented a good performance. CHAS. SYLVESTER.

LOWELL, MASS.

HATHAWAY.—Bert Leslie in "Hogan's Visit," supported by Sailor and Barbarett, good; Walt Terry and Nellie Elmer, singing and dancing, good; Murphy and Andrews, singing; Joe Deming, comedian, good; Blanchard Brothers, musical act, good; Bertie Herron, "the original minstrel miss," good; Bell-Prevost Trio, acrobats, good. J. J. DAWSON.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Exceptionally good bill. W. J. O'Hearn and company in a scenic Irish sketch, "A Romance of Killarney," scored a hit; Kennedy and Rooney, "A Happy Medium," very well liked; Beatrice Moreland and company, "Taming a Husband," pleased; the audience wanted to keep Johnston and Hardy singing; "Happy Days in Dixie," ordinary colored act; Dill and Ward, dancers, and Bessie Greenwood complete the bill. DAVE CHASE.

MARION, IND.

CRYSTAL (J. H. Ammons, prop. Rehearsal 10).—Week 17: The best act shown at this theatre was Gardner, West and Sunshine, novelty sketch artists, whose work was of a high character. Following closely comes: Lee Barr, "the Flexible Adonis"; Welch and Webb in a travesty, good; Ruth Smith, illustrated songs, always good.——GRAND (H. G. Sommers, lessee. Rehearsal 10).—McGloin and Smith, wooden shoe dancers, ordinary; Kittie Major, fair; Travelle and Landers, fair; Edwin Warren, monologue, good; Blanche Clair Irwin, illustrates, good. L. O. WETZEL.

MARSHALLTOWN, IA.

BIJOU (T. Nelson Downs, mgr.).—Week 6: Keneth Waite, monologist, good; Lulu Thiese, blackface impersonator and whistler, hit; Humes and Lewis, comedy acrobatics, fine; Frank Darr, illustrated songs. K. J. INGLEDUE.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Eddie Giguere, singer, fair; Ollie Perkins, chic soubrette, clever; Dewey and Thornton, colored, fine; Jimmy Carroll, musical comedian, fair; Anna Lonnborg, vocalist, excellent. CHAS. E. LACKEY.

MOBILE, ALA.

LYRIC (G. Neubrik, lessee).—Week 7: Howard and Bland, excellent; Trocadero Quartet, success; Gilligan and Murray, refined singing and talking; The Esterbrooks, musical, good; Lizzie Wilson, "coon" songs in German, fine; Little Joe Garsa, "the Spanish cricket," graceful. NAN.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Lajoie, mgrs.).—Lavigne's band concerts are still feature. Wood Brothers, flying rings, strong number; Bedard and Bedard, novel equilibrists; Keene, comedy juggler, strong; Louis Parizot (local), dancer, good work; Three DeBoliens, ground acrobats, strong act, the younger one remarkably clever.——READOSCOPE (Al E. Read, mgr.).—Novelties and comedy. Al Read, monologue, the hit.——THEATRE ROYAL (H. C. Egerton, mgr.).—"Washington Society Girls," good business and show. Clever comedy and neat costumes. Chorus is strong and introduces several individual numbers that are above the ordinary. The ollo is featured by Abbie Carlton's "Studies in Art," good. Lassard Brothers, acrobats, fine. Madaline Franks, songs, strong hit; Honan and Kearney, comedians, heard from the front all through their rapid-fire talk; The Bartells, musical, are good. Next: "Avenue Girls."——NOTES.—Bedard and Bedard, equilibrists, are laying off here indefinitely. Miss El Saito, contortionist, is visiting here. Bartell Brothers, acrobats, are in the city for short stay. AL. M. PRENTISS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Prof. Roy Freeman and his troupe of trained goats, good; Lillian Murtha, the laughing German girl, received good applause; Master Lavender Richardson and company in "Brady's Boy," very clever; Frank Gray, pictured melodies, good; Malvern Troupe, acrobats, very good. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Nessen, Hunter and Nessen open with a clever comedy club and hoop juggling act; Ramsdell Sisters in songs and dances were agreeable; Will Tomkins, the monologist, was funny and went well; Frans Ebert with Elsie Ebert and Maude Emery, the latter a good toe dancer, appeared in a sketch called "Dan Cupid" in which he scored an immense hit; Empire Comedy Four sang well and injected a lot of humor into their act; Edwin Stevens and company in "An Evening with Dickens" proved himself a very clever impersonator of characters; Hawthorne and Burt were a clever team of comedians, their dancing also took well; Bessie Valdare's troupe of cyclists did excellent work on the wheels.——WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—The "Night Owls" are making good.——NOTES.—On 23d this month George McDermitt, superintendent of Proctor's Newark Theatre, will be married to Miss Fretta Zipf, of this city.—John Kaufman, a brother of Joe Kaufman, of the Young Americus Quintet, is stage manager of "Forty-five Minutes From Broadway" at the Newark Theatre this week.—Pearl Ladell and Mazie Hazelton are breaking in a new act. They will carry five special drops and electrical effects of a storm. JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Hendisch, res. mgr. Monday rehearsals 10).—Joe Hart's "O Hana San & Co." is the headliner and is an artistic and entertaining novelty. Milton and Dolly Nobles in "Why Walker Reformed," immense; Prof. Macart's monkeys performed exceptional "stunts"; Raymond and Caverly entertained, but need some new dialogue badly; the singing and dancing of the Doherty Sisters, very good; Morrow and Schellberg were enjoyed and Herbert, "The Frogman," gave a unique performance which was very good.

NEW ORLEANS, LA.

GREENWALL (H. Greenwall, mgr.).—"Trans-Atlantics," a burlesque show for burlesque audiences. The opening burletta is got as clever as the after piece. Clara Douglass, essaying leading business, is one of the handsomest women in burlesque. Higgins and Emerson in song illustrations merited applause. Friend and Downing offer an excellent line of patter. One of their song burlesques is excellent. Downing stands comparison with the best as a "straight" worker. Howard Brothers return with their excellent banjo specialty. Fennell and Tyson and Two Racketts, generously received. Next: "Runaway

WE TOLD YOU SO!

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Words by JACK NORWORTH. Music by ALBERT VON TILZER.

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Girls."——WINTER GARDEN (T. P. Brooke, mgr.).—Brooke's Band.——ELYSIUM (H. Greenwall, mgr.).—Black Patti Troubadours.——ORPHEUM (Thos. S. Winston, res. mgr.)—Gus Edwards' Boys and Girls, an entertaining act. Whitney Trimble substituted for—one of the "absentees." Joseph La Flenr opened the bill with acrobatics. Bedini and dog, fair; Yuil and Boyd were evidently recruited from the "legitimate." They are not suited to vaudeville. Leroy and Woodford were the hit of the bill, with talk of other days. Papinta is held over from last week. The Labakans (New Acts).
O. M. SAMUEL.

OTTAWA, CAN.

BENNETT'S (Gus. S. Greening, mgr.).—Apdale's animal circus, interesting, amusing, excellent; Rooney Sisters, clever dancing act, singing was excellent; Tom Mack, blackface artist, laughing hit; Ledent, juggler, marvellous exhibition of jngglery, keeping nine balls in air at one time; Eckert and Berg, operetta, good, well received; Libby and Trayer, comedy musicale, liberally applanded; Daisy Harcourt, English comedienne, liberal applause. OTTO.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgr. Monday rehearsal 9).—Volta, called "the human live wire," is the feature. The act fell flat here. Windsor McCay, with his sketches, was very clever. A real headline act was that of Marie Stuart and Clayton White. It made a big hit. Katie Barry seemed to please. Rhodes and Carter, acrobats, good. Carson and Willard had good parodies and with a few up-to-date jokes added their act could be very much improved. The bill concluded with Eleanor Dorrell, Wise and Milton and the Bargessens.——IMPERIAL (Leon H. Curtain, mgr.).—Miner's "Americans" hold the boards this week. The show is among the poorest seen at this house this season.——WESTMINSTER (Harry Parkin, mgr.).—Irwin's Big Show presents a very satisfactory bill.——NOTE.—There seems to be quite a lot of worriment aronnd the Keith camp regarding the rumored invasion of Percy Williams. He is very much needed here, as the public of this city would like to know what an all-around good show looks like. S. M. S.

READING, PA.

ORPHEUM (Frank Hill, mgr.).—14-19: Cogan and Bancroft, fair; Donovan and Arnold, pleased; Three Whitman Sisters and Willie Robinson failed to arouse mnch enthusiasm; Lydia and Albino have the best act on the bill; Wheeler Earl and Vera Curtis in Geo. M. Coban's "To Boston on Business" have a clever sketch; Post and Rnssell, ordinary; Immensaphone seemed to please. The bill as a whole was below the average.——BIJOU (Updegraff & Brownell, mgrs.).—14-16: Roble's "Knickerbockers" pleased good-sized houses. 17-19: Rice & Barton's Big Show drew medium business; seemed to please.
KELLEY.

SALT LAKE CITY, UTAH.

ORPHEUM (W. L. Jennings, res. mgr. Monday rehearsal 4).—Week 7: The Lukens, Alfred Kelcey and company, Georgianna Clark, Edward Gray, Belle Gordon and Robish and Childress. A very good bill.——BON TON (J. H. Young, mgr. Monday rehearsal 10).—Week 7: A very good bill to the usual steady patronage.
JAY E. JOHNSON.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Merritt Sisters, singers and dancers, good; Ann Hamilton and company in "The Beggar," pleased; George Evers, comedian, a laughing hit; Ferry the Frog, none better; Louis Adams, violinist, fine; Hayes and Healy, comedians, one continued scream. CAL. COHEN.

ST. JOHN, N. B., CAN.

KEITH'S (F. Guy Bradford, res. mgr.).—The bill this week is a very good one, made up mostly of comedy, headed by Kimball and Donovan, banjoists, who were well received. La Favor Brothers and Creco, comedy acrobats, came next and kept the audience in a continnons roar; Morgan and West, comedy, very good; Cunningham and Fowley, singing and dancing, good; Nevado and Howard, rube wire act, took well.——NOTE.—The Ford Sisters, quick change artists, booked, did not appear on account of one of them being sick. GORDON.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Ollie Young and Brother, hoop rollers, excellent; Knight Brothers and Sawtelle, dancing novelty, good; Charles E. Evans and company, in "It's Up to You, William," fine; Eleanor Falke, comedienne, took the house by storm; Fred Zobedie, hand balancer, good; Augusta Glose in "Spoken Songs," good; Hickey and Nelson, "Twisted and Tangled," a scream. R. F. ROBERTSON.

TOLEDO, O.

VALENTINE (Otto Klives, mgr. Sunday rehearsal 10).—Lisle Leigh's offering, "Kid-Glove Nan," is a tremendous hit, but the praise is all due to Miss Leigh. Clarice Vance is better than ever, and her song "If Anybody Wants to Meet a Jonah" brought the house down. Harry L. Tighe and company make another hit. White and Simmons are popular. Other acts are John Delmore and Emily Darrell, singing and dancing, and Paul Spadoni, the strong man. Conn and Conrad are also on the bill, hnt are not working, having refnsed to open the show.——EMPIRE (Abe Shapiro, mgr.).—This week Weber & Rnsh's Parisian Widows" to packed houses. Both ollo and burletta are far above the average. La Tierro was the ollo feature.——CRYSTAL (C. E. Baker, mgr.).—This honse reopened on Sunday by the Wabash Valley Amusement Co. The bill this week consists of seven fairly good vaudeville acts and moving pictures.——LYCEUM (Frank Burt, mgr.).—Hap Ward's "Not Yet But Soon" here for four days this week.——NOTES.—Otto Klives is in New York for a few days.—Abe Shapiro is making a big success with the Arcade which is doing good business since Abe took the helm.—A new electric opens here next week, making seven of these houses in all.
SYDNEY WIRE.

TOPEKA, KAN.

NOVELTY (S. A. Wells, mgr. Sunday rehearsal 12).—Marvin Brothers, acrobats, good; Dunston and Leslie, comedy; Kollins and Klifton, banjoists, very good; Frank and Lottie Whitcomb, comedy, good.——AUDITORIUM, Midwinter Exposition (R. S. Brigham, mgr.).—Excellent vaudeville program, consisting of the Webber Family of seven in acrobatic work, very good; Anita and Paul, aerialists and gymnasts, good; Grest Renos, comedy acrobats, and the Webers, wire act. L. H. FRIEDMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Grace Von Studdiford, selections, well received. Finest wire act ever seen here was presented by the Carmen Troupe. Harry Gilfoil scored. Mr. and Mrs. Mark Murphy were amusing. Jack Wilson and company were diverting. Others were Matthews and Ashley and Fred and Pauley, acrobatic eccentriques.——STAR (F. W. Stair, mgr.).—"Thoroughbreds." A little above the average. Excellent specialties were presented by Mlle. La Tosca, contortionist; Henry and Francis in "The New Janitor"; Washburn and Flynn, Nihlo and Reilly, dancers, and the Laurent Trio, acrobatics. The "broilers" did good work in the pieces. Underlined: "Washington Society Girls."——NOTE.—The O'Connor Trio, a singing act consisting of three sisters who hail from Mimico, a hamlet near this city, made their debut in Shea's last week and succeeded fairly well. But they will have to secure new songs, as the ones they used were of the chestnut brand. HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Sidney Deane and company in "Christmas on the Island," well received; McCrea and Poole, good sharpshooting; Estelle Wordette and company in "A Honeymoon in the Catskills," many laughs; McGrath and Page, hanjo experts, well received; McIntyre and Bennett, blackfaced comedians, good; Duffin-Redcay company, acrobats, hit; Aurie Dagwell, vocalist, plessed; Wilbur Held, "postcard boy," ordinary.——LYCEUM (W. H. Kelber, mgr.).—"Dreamland" Burlesquers first half of the week to S. R. O. A first-class show in every respect. Last half: "The Avenue Girls." J. J. M.

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Rawle and Von Kaufman in "Mush," good; Prof. Du Bois, fair; Una Clayton and company, laugh winner; Charlotte Cole, songs, appreciated; Madden, Fitzpatrick and compsny (New Acts); Tom Moore in the spotlight won with "coon" songs; Karno's comedians in "A Night in the Slums of London," enjoyable. GIRARD.

WHEELING, W. VA.

BIJOU (Clande Nelson, mgr.).—Frank Hasset, Annie L. Willisms, Stodard and Wilson, The Two Macks, all doing good work.——GAIETY (F. Niner, mgr.).—Colombine Trio, Three Kobers, Aker and Collins, Saunders and Cameron and others. C. M. H.

WINNIPEG, MAN.

DOMINION (D. Douglas, mgr. Monday rehearsal 10).—Week 7: Lenstrom and Anderson, comedy acrobats, fair, comedy slow; Redwood and Harvey, musical, well received; Lillian Walton and company, singing, good; Mr. and Mrs. Gottlob and company, big hit in "Government Bonds"; Russell and Held, clever dancing and singing; Howard's ponies and dogs, clever turn; Kinodrome pictures, "Wonders of Canada" and "An Inexperienced Chauffeur" conclude.——BIJOU (Nash & Burrows, mgrs. Monday rehearsal 3).—Week 8: Mlle. Blanchard, revolving ball, good; The Ogdens big in "The Right Christmas Stocking"; Tom Brantford, eccentric comedian, several encores; Perez and King, songs, fair; Bingham and Gable, musicians, good; The Dowlings in "A Sage Brush Widow," well received; J. O'Toole, illustrated songs, and pictures conclude.
S. J. HORTON.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr. Monday rehearsal 10).—Mlle. Marquis' Ponies, excellent; Sadie Gompers (New Acts); May Tully and company in "Stop, Look and Listen" was clever; J. K. Murray and Clara Lorne in a singing act were very clever; Alf. Grant and Ethel Hoag in a conversation act were very funny, although some of the yarns were old; Mitchell and Cohn in a comedy talking act were good; Nettie Carroll in a high wire act was clever.——PARK (Alf. Wilton, mgr.).—The "Twentieth Century Maids" are giving a fair performance.
HARLOW L. STEELE.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr. Monday rehearsal 10.)—The "High School Girls," a clever burlesque company, the attraction. Burlesque affords lots of good laughs and introduces plenty

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of good comedy by Tony Kennedy and Ted Evans. Several good musical numbers are rendered by Hilda Carle and Lilla Brennan.——RELASCO.—13: Harris Vaudeville Company to good business. Chester Spencer, illustrated songs, good; Lois Williams, dance, pleased; Fred Springston, drum soloist, creditable.——MAJESTIC (O. Elsor, mgr.).—Mayer's vaudeville concerts with a new bill. Tom Fay, monologist, well received; Cico, magical, clever; James Gamble, violinist, pleased.——ACADEMY OF MUSIC (Jno. Lyons, mgr.).—Archie L. Sheppard's moving pictures and illustrated songs by Tom Moore, good.——NOTES.—Eddie Schaffer, a popular Washington boy, is managing the "High School Girls" this season and received a royal welcome to this city.—The candy boys of the New Lyceum Theatre went on strike for higher wages last Monday.—Jake Johnston, the popular stage manager, was re-elected worthy conductor of the Eagles last Sunday at the election. Jake has held this office ever since the local chapter was organized. He is liked by everybody who knows him—The T. M. A. held their regular monthly meeting Sunday, Jan. 13, and many new members were initiated.—Doc Mitchell, formerly manager for Turner's Minstrels, has returned to this city for a short stay.—A new club was formed in this city by the treasurers of the different theatres called the Owls and the following members were elected to the different offices: Joe Schanberger, treasurer; Jake Harris, secretary; Gilbert Proctor, vice president; James Gamble, press representative; Abe Mayer, business manager. The club meets every Friday night at Joe Adams' Broadway buffet.—Manager Eugene Kernan has issued orders to the employees of the house that no boys under sixteen will be admitted to his house unless accompanied by an adult.

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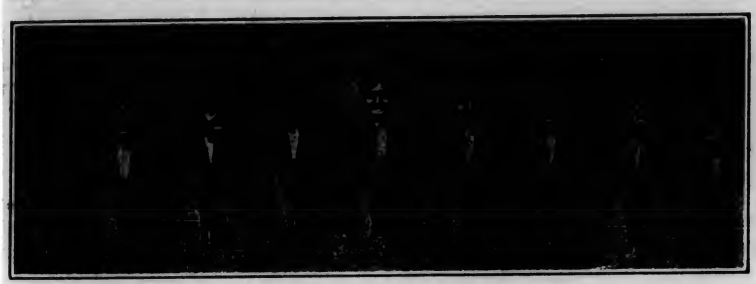

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Greatest "Old Man" Character Actor on American Stage.

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That All Material In My Act Is My Own.

I respectfully ask that protection be afforded me against imitators and "copies."

When **Art Fisher** played the Union Square in New York, week of January 7th, I personally requested of him to eliminate all in his act belonging to me; on the same day I spoke to **P. F. Nash** in the Keith Booking Office, making the same request. **Both promised it would be done.**

I have been reliably informed that **Art Fisher did not change** his act one iota while playing Keith's, Philadelphia the following week (January 14th). **I have played at that house.**

Mr. Fisher not alone copies my material, but my style of dress as well.

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"Caught in the Act," the Manager said,
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Presenting two novelty acts that are away from anything else. Close in "one."

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BILLIE REEVES

As "BILL SYKES"

IN FRED KARNO'S "A NIGHT IN THE LONDON SLUMS"; ALSO THE ORIGINAL "DRUNK" IN "A NIGHT AT AN ENGLISH MUSIC HALL."
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TIME ALL FILLED.

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BOOKED SOLID UNTIL APRIL 1ST.
WESTERN VAUDEVILLE ASSOCIATION.

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THE MAN WITH THE FLEXIBLE VOICE.

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Direction GEO. HOMANS.

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Presenting His Sketches
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Criticism of the Famous Blocksom and Burns Act by the N. Y. Evening Mail, Dec. 22d.

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"BLOCKSOM AND BURNS have borrowed some of Collins and Hart's thunder. They do a burlesque balancing turn, supported by an invisible wire, that is really funny, and quite AN IMPROVEMENT over Collins and Hart's similar offering. Their act is brimful of surprises, and mirthful enough to stamp them as headliners."

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Always $10,000 (Ten Thousand Dollars)
ready to challenge ANY MAN FROM ANY PART OF THE WORLD to duplicate my act in the same LENGTH OF TIME.

COLONEL Gaston Bordeverry

The INVENTOR and ORIGINATOR of playing the piano and disrobing a lady in full evening dress with repeating rifles.

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GOLDSMITH AND HOPPE

FEATURED WITH FRED IRWIN'S "BIG SHOW"

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"VANITY FAIR"
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GLENNY WHITE and ROBINSON GOODALL in the whimsical comedy,
"THE DARKY DANCING MASTER."
Fifth Season with Bob Manchester.

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NOVELTY PAR EXCELLENCE.

ANNA ARLINE
Petite and Dainty Soubrette. Sings Cute Songs Cutely.

JOHN CONLEY
IRISH COMEDIAN.
"Quaker City Lad."

BELLE WILTON
"The Dark Eyed Daughter of Spain."

CURTIS A. JONES
VERSATILE COMEDIAN.

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"Greater New York Stars"

The Busch-Devere Trio
ILLUSTRATED MUSICAL NOVELTY.
The Only Act of Its Kind.

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CHARACTER CHANGE ARTIST.

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HUME, CAIN and HOEY
A Neat Straight Singing Act.

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"THAT" COMEDY TEAM.

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SINGING COMEDIENNE.

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Hayes AND Wynne
The singing and dancing couple.
With THE BEHMAN SHOW.

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ASK D'AMON
AND BE GLAD

JAN. 21-23, GAYETY, INDIANAPOLIS.
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Lee **Hickman** Madge
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Laughable travesty, "The Substitute."

Savoy Quartette
Tom Fullam, Bert La Rose, John Ehartd, Max Gordon. Singing and comedy.

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"THE JOLLY GIRL."

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SPECIAL FEATURE in the new sensational Pantomime "Danse De La Revenge."

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EVERYBODY IS SATISFIED.

Wm. G. **LeClair** Dordy
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THE TWO STRONG MEN.
Watch the handkerchief.

RICE & PREVOST
IN
"Bumpty Bumps"

TOSSING AUSTINS
Why is a "girl act" like a juggling act? Because there are "Misses" in both. I told this to some friends with a scream of laughter. Now they don't speak to me. I tried to get it in the theatre program. It's better than some I thought up. This week's my birthday.

3 ALEXANDER BROS. AND BRADY
EXPOSITION 4.

"AACH, CHENNIE, I CANNOT LIFE MIT OUT YOU."
Leon Kohlmar
THIRD YEAR WITH DAVID WARFIELD.
Will present a new sketch in vaudeville soon.

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COOMBS AND STONE
"The Last of the Troupe." By Chas. Horwitz.
The latest success in vaudeville. Our own special scenery. Mr. Coombs for three seasons solo tenor with George Primrose.

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True Rice
ALWAYS BUSY.
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"New London Gaiety Girls"
CLIFF W. GRANT, Sole Manager

Paul Arthur
The Musical Bells
COMPANOLOGISTS.

Rena Belle
Washburn and Austin
TWO OF A KIND.

Joe Margie
Young and Catlin
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SINGERS AND DANCERS PAR EXCELLENCE.
Introducing Imitation of Fife and Drum Corps.

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In Impersonation of Baby Marion.

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Musical Director and Violin Soloist.

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THAT FAMOUS FUNNY FELLOW.

Oscar Sam
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Just getting along nicely, thank you.

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Greatest Novelty Hit of the Season,
"CAR 2, STATEROOM 1."
By Will M. Cressy.

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"THE LITTLE IRISH COLLEEN"
At liberty for parks next summer.
En route with Bob Manchester's "Cracker Jacks."

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in "MAG HAGGERTY'S RECEPTION,"
By Will M. Cressy.
Starting Tour 1907-08 Direction P. G. Williams.
Direction Wm. Morris.
Week Jan. 21, Orpheum Theatre, Utica.

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WHEELWRIGHTS
Time all filled until our return to Empire Theatre, London.
ADDRESS WESLEY & PINCUS.

Dick McAllister
AS
"Perkins, the Bell Boy," in "Around the Clock" Company, late Bad Boy of Karno's "Night in an English Vaudeville."

JACK NORWORTH
IN VAUDEVILLE.

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JAMES HYDE, - Manager

VI HOLMES
And her "English Belles" touring the country with Hyde's Comedians and "Blue Ribbon Girls."

Mysterious Musical Bennetts
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Jack **Kauffman Bros.** Phil
SINGING AND DANCING COMEDIANS.

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IN "A BOGUS CHAUFFEUR."

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Accompanied on Piano by his Sister.
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Sensational Success in
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Hattie Williams'
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CHARLES FROHMAN'S
"LITTLE CHERUB"

Did You Ever Sing "BEDELIA"? **Did You Ever Sing "IRISH MOLLY O"?**

"MY IRISH ROSIE"

The MASTER song by the MASTER SONG BUILDERS, **JEROME & SCHWARTZ**
"MY IRISH ROSIE" TWO STEP—A great Orchestra and Dance Number, also suitable for dumb acts

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The pretty Waltz Song featured by Helen Trix, Nora Kelly, McCue and Cahill, Murphy and Andrews, May Walsh, Tom Gillen, Cecelia Weston, and others

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"HELLO! HELLO! HELLO!"
(It's a Different Girl Again)
"PERCY"
"Sweet Anastasia Brady"
"I LOVE A LASSIE"
"QUEEN OF LOVE"

Fred Ray, William Jerome, Jean Schwartz, Tom Quigley, Harry Pruden, Harry Jones, always on hand to see their friends. George Offerman (formerly with F. B. Haviland and Victor Kremer) has recently joined the professional staff. Friends write in.

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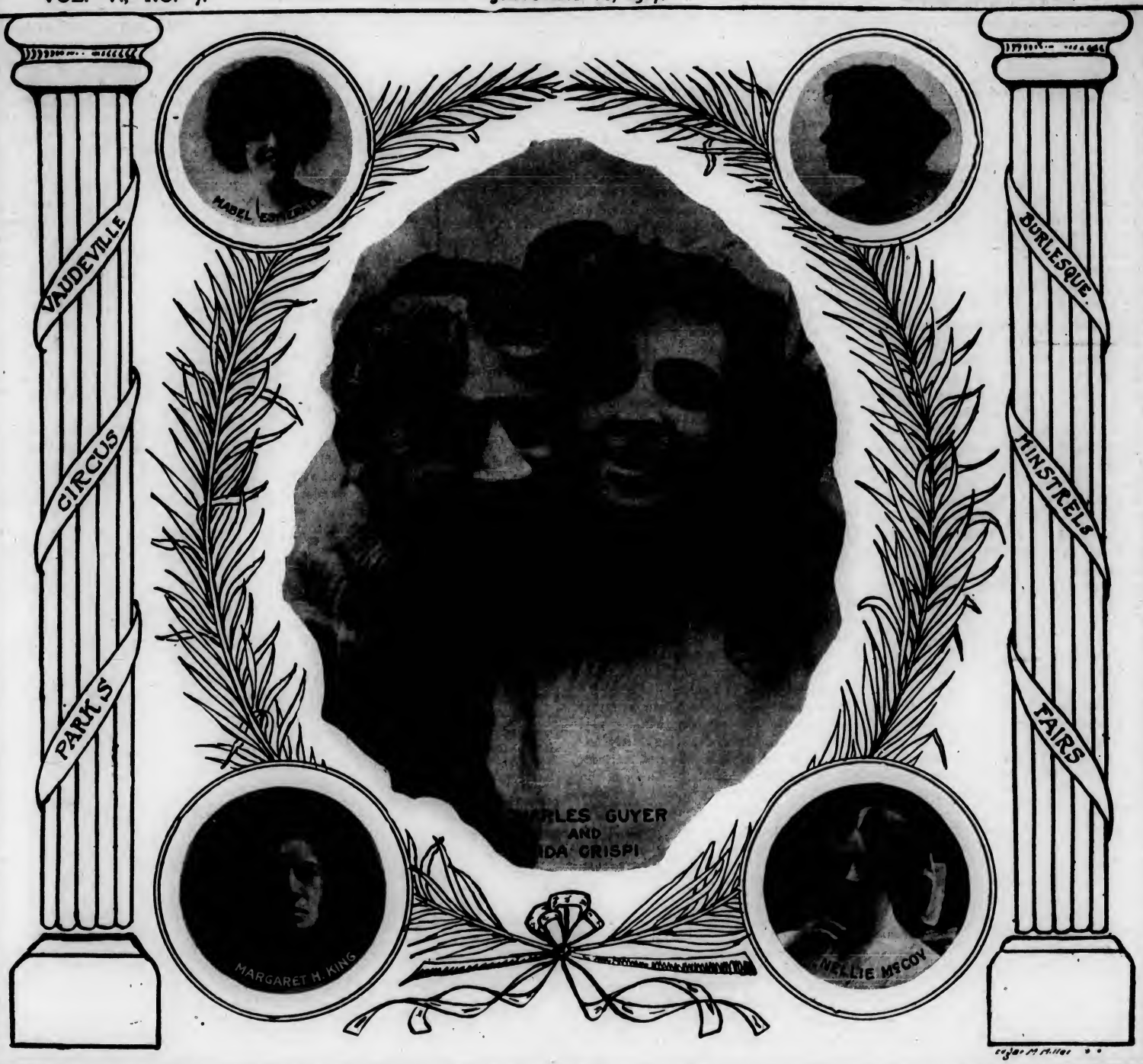

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By C. C. BARTRAM.
(Editor "The Performer.")
London, Jan. 24.

A strike was ordered on last Monday by the Variety Artists' Federation against the music halls controlled by Walter Gibbons and G. Adney Payne. About seventeen in all were affected.

Gibbons was compelled immediately to close five of his halls, the Holborn house giving one show Monday night instead of the customary two. On Tuesday Payne closed all his halls excepting the Oxford at Holborn.

On Wednesday all the houses opened giving the best shows obtainable, but they could not be even called presentable and business fell off to nothing.

The members of the Federation, which now numbers 3,585 artists, remained loyal to a man. The Agents' Association is supporting the Managers' Association Against them are opposed the Federation and the trade unions. Allied with both are practically every person employed in a theatre excepting the ushers and executives.

The members of the Federation are selling "The Performer" in the streets. Funds are pouring in by the thousands. First $1,000 received within twenty minutes after announcement of action.

The Federation appeals to American artists to remain at home while this battle is being fought.

The first news of the strike in the London Music Halls came through press dispatches on Tuesday. A meeting of representatives of the Variety Artists' Federation and Managers Payne and Gibbons had been set for January 14, when the managers were to confirm an agreement previously arranged between them and the artists' society.

This related to pay for extra performances; also a revision of the "barring clause" and an equitable contract.

Without definite information on the subject, it is supposed that the managers did not ratify their promises which terminated the previous strike in the Gibbons and Payne halls last December. Upon their refusal the Federation ordered immediate action.

It occurs at the best possible moment for the artists. Business at the halls has been miserable up to a few weeks ago, when it leaped upward and since has been record breaking.

With the large membership of the V. A. F. it will be impossible for an English house to offer a drawing bill without its assistance. The V. A. F. is allied with the International Artists' Lodge of Germany; also with the White Rats of America under, at present, a tentative agreement.

About the only acts possible for the managers to draw from the Continent are acrobatic. In America there is little danger that a supply could be secured. The White Rats and the Vaudeville Comedy Club may be depended upon to ignore all overtures to replace strikers, while the other reputable artists in the profession, not members of these organizations, will likewise decline to consider any offers for a London engagement during the continuance of the trouble.

If the strike continues it will probably draw in the Moss-Stoll circuit which books for thirty-seven theatre music halls in London and the provinces. This would be a serious blow to that management and would cause the closing of all its provincial halls.

The Moss-Stoll circuit wired its New York representative early in the week directing that he ascertain the course pursued by the managers here at the time of the White Rats' strike some years ago.

The Barrasford-DeFrece circuit in England, containing about twenty-five houses, all outside London proper, is not entangled in the present struggle, having recognized the Federation and acceded to its demands. Frank MacNaghten, who has twenty English theatres, has likewise expressed a desire to accept the terms of the V. A. F.

Christmas week in England disturbed the artists greatly. They had been agitating against extra performances without pay, the London managers having lately attempted to try the innovation of matinees and two shows nightly. Although on Christmas night no performances were given in some of the houses, two extra matinees during the week were required, for which no extra pay was allowed. On pay day, however, the artists, as a rule, found that a deduction had been made for the missing Christmas night show, and this caused a big hubbub in the Federation.

Spurred on by the V. A. F., the Moss-Stoll circuit afterward paid out $565 for the extra performances.

A dispute arose between the artists and managers whether pay should be allowed for extra performances on future contracts, or upon those now in effect, the managers insisting that the present contracts would have to be carried out under the former scale. To this the artists objected.

HARRY LAUDER SIGNS.

Advices received this week say that at last Harry Lauder, the Scotch comedian, has listened to the alluring offers of the American managers and will appear on the Williams circuit next fall, having been booked by H. B. Marinelli at a salary said to be $2,500 weekly. For a very long time Mr. Lauder declined to consider $1,500, which was a standing offer.

The money consideration must have been at a high figure, for Lauder has been reported as saying that he could not afford to risk his future bookings abroad by the chance of a failure in America, where it was possible the people would not appreciate his peculiar style of work. In England he is an established favorite.

MAY CONTINUE AT N. Y. ROOF.

The New York Theatre Roof may continue next summer under the management of Henry Rosenberg, who now conducts the aerial resort as a roller skating rink.

Mr. Rosenberg is paying $1,500 monthly for his tenancy over the winter, and with the likelihood that Hart & Brady will relinquish their option for the coming warm weather, the Roof's present manager is casting about for an attraction, having been given second call on the lease by Klaw & Erlanger.

M. M. Thiese's "Wine, Woman and Song," playing at the Circle, is mentioned as the probable feature of the entertainment, with an augmented chorus.

NANCE O'NEILL SUCCUMBS.

After a weary vigil an agent has succeeded in securing the signature of Nance O'Neill to a Keith-Proctor contract and the tragedienne will play in vaudeville in the spring, probably in May, at a local K.-P. house.

Miss O'Neill will appear with a company in a sketch yet to be decided upon. McKee Rankin, who was mentioned at one time in connection with her vaudeville tour, will not be in the support.

W. L. Lykens is the agent who coaxed Miss O'Neill into the continuous.

MANY "PER CENTS" FOR GILLETTE.

Chicago, Jan. 25.

William Gillette's invasion of vaudeville with his production of "The Red Owl" at the Majestic Theatre here has left that author-actor-producer a very much disgruntled individual and there is a likelihood that his initial presentment will be relegated to the storehouse at the conclusion of the week.

Gillette was put through the preliminary canter in the shape of a "try-out" at a price that placed him on the wrong side of the ledger, and when, in addition, he learned that besides paying Winchell Smith, his own representative, five per cent, M. S. Bentham a similar sum for securing the date, still another five per cent would be deducted by the Western Vaudeville Association, he is said to have declared himself in no unmistakable terms.

BENEFIT FOR E. E. RICE.

On February 3 at a town house to be selected hereafter E. E. Rice, the impresario, will be tendered a benefit. An extensive bill will be offered, Mr. Rice in his managerial life having handled many of the present day stars.

AFTER BUFFALO THEATRE.

Buffalo, Jan. 25.

Regardless of rumors the Lyceum Theatre cannot be secured for a vaudeville house unless the present management is enabled to lease the Teck Theatre. In that event the Lyric's bookings would be transferred. John Laughlin, manager of the Lyceum, is the authority for this statement.

Someone connected with the William Morris office in New York has been angling for a Buffalo house these last two weeks. There has been some talk that New York vaudeville men were after the Teck also. It is not favorably situated for this line of amusement. Whoever opens another house here will have a warm struggle on his hands to overcome the magnificent structure of "Mike" Shea's and his established patronage.

EMMA JANVIER PLAYS.

Washington, Jan. 25.

Emma Janvier, formerly of "The Spring Chicken," played her first vaudeville engagement at Chase's Theatre this week, as announced, but no one knew at the commencement whether the engagement would be completed, and for that matter, no one knows yet.

P. B. Chase, the proprietor, said on Monday that Miss Janvier would give twelve shows in his house, as per contract, but on the same day a representative of Fromme Brothers, the New York lawyers, came to town and the report at once spread that an injunction against the singer would follow his visit.

If an injunction was secured it did not become known, but the management took no chances. Miss Janvier was smuggled in and out of the theatre and her hotel, the New Willard, where she registered as "Mrs. David Torrence."

The injunction proceedings were expected as a result of the notification by Klaw & Erlanger, of New York, that Miss Janvier was under contract to them for the Richard Carle show and would not be allowed to play elsewhere.

If the young woman is booked for further vaudeville time it is not likely that she will play New York or Chicago unless the dispute with the legitimate managers is adjusted.

"THE PRETTIEST GIRL IN VAUDEVILLE."

When Charles Dickson opens on the Poli circuit in about three weeks for his reappearance in vaudeville with a sketch called "A Pressing Matter," by Brandon Hurst, Mr. Dickson claims he will have the prettiest girl in vaudeville for support.

Lorayne Leslie is her name and she is the original "Phoebe Snow."

DAYTON'S NEW HOUSE.

Chicago, Jan. 25.

J. F. Larrie, of Oshkosh, Wis., and F. J. O'Brien, of the Northwestern Amusement Company, Milwaukee, are negotiating for the erection of a modern vaudeville theatre at Dayton, Ohio. The new house will have a seating capacity of 1,200, and will be affiliated with the Western Vaudeville Association. Immediately after the deal is closed with the contractors, Mr. O'Brien will leave for England, where he will remain until next season.

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Vol. V. No. 7.

Tom Seabrooke is about to expound a new monologue.

Jack Norworth is dickering through the agents for London time.

The St. Onge Brothers open on the Orpheum circuit February 4.

Vesta Victoria will be retained for next week (the third) at the Colonial Theatre.

Foster and Foster, the musical team, will sail February 6 for London, opening

Virginia Earl will produce her latest sketch at Keeney's, Brooklyn, February 4.

Leo Masse, the Marinelli representative, now in London, may return to New York in March.

Henri DeVries will call his new protean playlet to be presented in vaudeville "The Double Life."

The "Star Show Girls" claim the season's records at Minneapolis, St. Paul and Duluth.

Larry Lewis, an English comic singer, is booked to play the Williams time, opening next December.

"The Watteau Shepherdess" is being re-organized by Charles H. Golden and will be again placed in vaudeville.

The annual entertainment and ball of the Actors' Union will be held at the Grand Central Palace April 6.

Chas. H. Bradshaw and company replaced Monroe, Mack and Lawrence on the Hyde & Behman bill this week.

The American Bicycle Polo Team, an European act, is looking for time on this side. The title suggests the work.

Joe Whitehead and the Misses Grierson are coming East in Whitehead's own sketch, "Richard Mansfield the Second."

Jenie Jacobs, the London agent, will sail next week, having suffered the loss of her sister, whose illness delayed her over here.

After her present tour of the vaudeville houses is completed Katie Barry will commence a trip around the world, returning in '08.

Roberts, Hayes and Roberts, lately returned from Europe, will shortly commence an engagement over the Orpheum circuit.

Harry Crandall and company in "The Grocery Man" will open a vaudeville tour under the direction of Max Witt on February 11.

Ferry, "the frog man," will play over the Orpheum circuit, commencing February 17, for a second trip since his return from Australia.

The contemplated sailing for Europe of Max Anderson in search of novelties for the Hippodrome has been indefinitely postponed.

Miss Caprice, formerly of Caprice, Lynn and Fay, is looking around for the necessary material required for the construction of a "girl act."

Sadie Clark, in vaudeville some years ago, is coming out of her recent retirement and married life to appear in a act on the K.-P. circuit.

"The Baltimore Beauties," a Western Burlesque Wheel show, has been renamed "The Yankee Doodle Girls" by its manager, Alf G. Herrington.

Coram, the foreign ventriloquist, will extend his stay here for two weeks, having been obliged to cancel immediate time abroad owing to illness.

Jean Bedini, working with a partner under the old title, "Bedini and Arthur," is "breaking in" a new act at the Family theatres of Pennsylvania.

The Aerial Smiths are playing at Proctor's, Newark, this week, the first engagement since Miss Smith's accident while with Ringling's circus last season.

Duncan and Godfrey, a foreign "coster" team, will play here toward the end of the year. Two sketches will be shown, "Me and 'Er" and "The Coster's Baby."

Newell and Niblo were immediately booked over the Moss-Stoll tour upon arriving in London after their South African engagement. They will return home in April.

W. C. Fields, the juggler, with "The Ham Tree," will accept vaudeville time for next season if he is guaranteed twenty weeks. Otherwise he will remain in "the legitimate."

Eva Tanguay is thinking of taking a London trip in May after her regular season closes, and attempt the 'Alls over there. W. L. Lykens will arrange any time secured.

Geo. Chanti, the "electrical protean" foreign artist, has received offers to play over here, but placed his salary at a figure said to be too high by American managers. Mr. Chanti carries 2,000 pounds of baggage.

For the first time since the Fifth Avenue Theatre has been conducted as a vaudeville house its sidewalk was dotted on Monday afternoon with speculators. They gambled on Ethel Levey's drawing powers on Broadway.

While Caldera, the juggler, was travelling with his wife from Chicago to New Orleans last week, a baby girl was added to the family on the train. Mother and child were removed to a hospital and are at present in good health.

Harry Montague, until recently manager of the W. B. Watson's "Burlesquers," has retired from that position to take charge of a new stock burlesque company which is being organized for San Francisco. Ralph Edwards takes his place.

Fannie Monroe, who underwent a severe operation last fall at St. Luke's Hospital in New York, has entirely recovered. Miss Monroe is playing her former part in "Old Friends," her husband's (Geo. E. Murphy) sketch over the Mozart circuit.

Friend and Downing closed with Hurtig & Seamon's "Trans-Atlantics" last Saturday at New Orleans. A new manager who was placed in charge of the company at Birmingham claimed the team would not follow the "manuscript" of the pieces. LeMaire and LeMaire replaced them.

Franz Steiner, manager of the Berlin Wintergarten and brother to Alexander Steiner, will come to America next August to book a number of acts for his playhouse. Meantime Alex. will not submit any more names to his brother until the arrival of that august personage.

It's becoming quite the fad nowadays, following Marie Dressler's example, for singers having a longing for a restricted song to give "an imitation" of some one singing it. At present in the city there is "an imitation" being given of an English comedienne singing a popular number.

Vera De Bassini, a high-noted soprano, gave a trial performance at the Union Square last Wednesday afternoon. Miss Bassini's father was Edith Helena's instructor in altitudinous notes and the daughter is reported to be able to go Miss Helena one better on the latter's highest.

Arthur Pryor, the well-known band leader and composer, will come into vaudeville within a few weeks under the chaperonage of Wesley & Pincus. Pryor has been called the greatest trombone soloist in the world, and will use that instrument in the new act. He was formerly a member of Sousa's band. He will have a partner.

On account of changes in the "Alcazar Beauties" show, Billy Hart is no longer giving his burlesque on ventriloquism in the olio; doing a talking act with Billy Davis, formerly of James and Davis, instead. Mr. Hart will produce his original specialty in vaudeville next spring with four people.

The Gleesons are stopped from contracting for an English appearance by a slight difference in salary only. A firm of London agents wrote over asking how they could be expected to book the act at the price quoted without having seen it. But for $50 less weekly they wouldn't be so particular.

One agent says Hammerstein has made a standing offer of $2,000 weekly for two weeks at any time Maybelle Gilman will play his Victoria Theatre. Mr. Hammerstein denies it; Miss Gilman is in Paris and the agent comes back with a retort that "it makes no difference anyhow; she won't 'come in.'"

Louise Gunning, now starring in "The Flower Girl," formerly "Veronique," gave as a reason for declining an offer for vaudeville after the close of her stellar tour to-night, that she was under contract to the Shuberts for a coming musical piece. After that engagement Miss Gunning said "perhaps."

The Esmeralda Sisters will appear at the Folies Marigny in Paris next May. They have an entirely new act in preparation and one calculated to open the Parisian eyes. It was suggested to the young women by a prolific producer, who could have utilized it for one of his many companies had he been less generous.

A testimonial will be tendered Henry F. Dixie, an old-time variety performer, at matinee and night performances in the Lyceum Theatre, Scranton, next Monday, January 28. Mr. Dixie was a member of the original "Bostonians." He has been ill for three years past. Manager A. J. Duffy of the theatre has charge of the funds and subscriptions. Mr. Dixie is at present in a Scranton hospital.

There was an act on the bill at the Grand Opera House, Pittsburg, last week that did three shows between five and seven o'clock. Wednesday night he came off from his third show dizzy and perspiring. "Well," he said, "I have been in this business a good many years, but this beats anything I ever struck. Why, I actually have to do an encore in 'one' to set the stage for my own act behind myself."

On the eighth floor of the St. James Building, in the office formerly occupied by Al Sutherland, the agent, there are enough law books to give it an appearance of a law library. It is a branch office of ex-Judge Dittenhoefer, Keith's attorney, and though ostensibly the room is for Mr. Keith's private use, a representative of Dittenhoefer's downtown office is constantly on hand, to whom all questions with a legal aspect are presented. The counsellor in charge is kept busy.

WILL BUILD IN LOUISVILLE.

The new burlesque house to be added to the Eastern Burlesque Wheel's circuit at Louisville, Ky., will be erected by Weber & Rush on their individual account. Formerly the acquisitions of the Eastern through the Columbia Amusement Company have been owned by the latter.

The Col. Hopkins theatre in the Southern city was being negotiated for at one time, but this apparently fell through when the firm decided to build.

WATSON CLOSES "ONE NIGHTER."

William B. Watson's one-night-stand burlesque show, "The Orientals," playing in the middle West, disbanded Saturday. The organization has been running through a zone of poor business recently and it was decided to give up the enterprise at Hammond, Ind. From there the members were furnished transportation to Chicago, where each went his separate way. Joe Fields, Sprague and Mack, Hill Brothers and the Gilmore Sisters were among the principals.

GRIEVES' BENEFIT TO-MORROW NIGHT.

The grand testimonial benefit which is to be tendered to John Grieves at Miner's Eighth Avenue Theatre to-morrow (Sunday evening) promises to be one of the most stupendous affairs ever offered. Volunteers from the highest ranks of vaudeville have signified their intention of appearing for this worthy cause. Mr. Grieves, one of the most popular managers of burlesque attractions, has met with a triple bereavement by not only losing his position as well as the death of his loving wife, but has been incapacitated from work by breaking his arm while alighting from a train.

It is the duty of all who know him to assist in making this a monster affair. Both the Empire circuit and the Columbia Amuseement Company have taken an active hand. Sam Scribner, of the Columbia Company, sent a substantial check as a token of the regard of that organization for Mr. Grieves.

Among the artists who will appear are: The Great Troja, Five Bonessetis, Alex Carr and company, John L. Sullivan, Zara and company, Larry Crane and company, Harry Fox and the twin Melnotte Sisters, Hayward Conroy and company, Alsace and Lorraine, Sam Adams, Collins and Collins, the Dancing Mitchells, Louie Dacre and her "Candy Boy," Gladys St. John and Tillie Cohen, W. E. Browning, Merritt and Wakefield, Hallbeck and his "Four Flim-Flam Girls," and others of equal note.

It is earnestly requested by the promoters of this benefit that every member of vaudeville as well as burlesque use their utmost endeavors to have it go down on record that when affliction falls to the lot of one of their associates they contribute all their energy in the endeavor to place their unfortunate brother in a position to battle against the waves of misfortune.

Will Cressy says that by actual count he received exactly one laugh during the week at Baltimore recently and a local paper said on Saturday that "Cressy and Dayne have kept the house in a roar all the week." Cressy wants to know what an act would have to do to be a "frost" there.

S.-C. TO CONTROL CHEAP HOUSES.

The Sullivan-Considine circuit is preparing to start out upon a campaign to dominate low-priced vaudeville in the West and Pacific coast. It has already purchased sites in six cities and is preparing to open theatres in each of them. Ogden, Salt Lake City, Denver, Wichita (deal pending here), Kansas City and Lincoln, Neb., are the towns.

John J. Considine is now travelling in California and within a month it is expected announcement will be made of the acquisition of a new batch of locations in that State.

Chris. O. Brown, booking agent for the circuit, has been in New York, making his headquarters at the town offices this week. He has contracted for a number of high-priced acts for use on the circuit and has been settling up the details of some of the Western deals with Senator Timothy D. Sullivan.

In Missouri, Colorado and Kansas the Pacific Coast people will lock horns with the Crystal and Novelty circuits, but they declare that there can be but one outcome of such a fight, the other two circuits, although doing a large business now, are handicapped by poor, cheap locations, while they propose to offer new and modern theatres.

In California the fight will be on the territory of "The Three Ls circuit" (Archie Levy, Sam Loverich and Tony Lubelski). The Three Ls have a working agreement with the Sullivan-Considine people under which they contract to take a specified number of acts from the bigger circuit. Mr. Brown said that this agreement by no means deterred Sullivan-Considine from entering the California territory.

The new houses are not owned by the Sullivan-Considine people outright, but by a corporation in which they are largely interested together with Otto Floto, of the Sells-Floto circus; Timothy D. Sullivan, John W. Considine and Charles Stowe, of Denver, the veteran theatrical man who made a big fortune with "Uncle Tom's Cabin" road shows. Mr. Brown goes back to Chicago Monday, stopping at Cleveland and other towns en route.

BURLESQUE MANAGERS GO WEST.

On Wednesday departed from this burg L. Lawrence Weber and Sam Scribner, two Eastern Burlesque Wheel managers. The point headed for, although the railroad tickets were not shown, was Chicago, where they will be met by Jules Hurtig, another member of the same faction.

Before the trio returns it is safe to say that announcement of two new cities to the Eastern's route for next season will be made, and if the newspaper men in the West are "on the job" information may probably be gleaned of others "under cover."

ONE FROM "STUDENT KING."

With the closing of the Savage production "The Student King," which has been set down for to-night, Lina Abarbanell, who scored a hit in that opera, will entertain offers for vaudeville. W. L. Lykens is credited with having offered the suggestion.

Miss Abarbanell was imported to this country some time ago by Heinrich Conreid and she played in his Irving Place Theatre, taking the soubrette roles.

WHY THE VAUDEVILLE SOCIETIES ARE DISSATISFIED WITH THE PRESENT FORM OF AMERICAN CONTRACTS

By AN ARTIST.

I have before me one of William Morris' contracts. It looks like a half sheet. Like the one I had last week, I find some quite interesting "quirks" in this one. I find the same agreement that the manager may bring an action against the artist for any one of several reasons, and the artist shall not enter any defence, and that no matter what happens the artist must not bring any action against the manager.

I find in this contract a clause reading as follows:

"The party of the first part reserves the right to cancel before its date or terminate within its time the engagement of any artist who is incompetent, or who has (on making terms) grossly exagerated the value of his act; or whose act is improper, offensive or other than first-class, and the party of the first part shall be sole judge as to the character, propriety, class and value of the act."

Isn't that cute? What constitutes "a first-class act"?

The headline act at the Colonial Theatre would naturally be supposed to be "first-class." According to the terms of this contract the act that opens the show must be "first-class" or he would be closed. And if the fellow that is opening the show for $125 is "first-class," what is the use of Mr. Williams paying the headline act $1,000 or $1,500? If one is "first-class" the other cannot be any "first-class-er!"

Or if the "first-class" chap receives one thousand dollars for being "first-class," could you expect the other chap to be "first-class" for one hundred and twenty-five? And if he isn't "first-class," then why don't they fire him? Now, how shall we find out which or who are "first-class?" Easy.

"The party of the first part shall be sole judge as to the character, propriety, class and value of the act." So that at any time before or during an engagement under this contract all the manager has to do if he does not like an act is to say, "It is not first-class! Get out!" Now supposing the actor man does not think this a fair deal and says, "I will sue for my money." Let us see how the next clause in this contract reads:

"It is further distinctly agreed and understood, in the event of cancellation or termination, for any of the causes aforesaid, that no claim or right of action shall exist in favor of the parties of the second part against the party of the first part by reason of said cancellation of termination."

Isn't that cute?

A clause of this contract (Morris) reads:

"And it is further stipulated and agreed that after signing this contract the party of the second part will not contract to perform or appear at any theatre in any of the cities where there is a theatre booked by William Morris."

In other words, if Mr. Morris books an artist for a week in Peru, Ind., that artist cannot play Poli's in Springfield because Morris books a road show in there one week a year (at a loss).

Ain't that cute?

This contract does not contain a Sunday show clause. It simply says "Fourteen shows shall constitute a week if desired." It does not state whose "desire" is to be consulted. I wonder whose it is?

But the Sunday clause is not needed for a loophole of escape from responsibility; that "first-class" clause covers everything. Any one may be discharged at a minute's notice. In fact, this has been done on one occasion this season in the case of a foreign artist who was brought here.

Mr. Morris does not book acts unseen. He has an office full of clerks, submanagers and "act viewers" who go around to the different theatres looking acts over. It is upon the reports of these "viewers" that an act is booked. They decide that an act is "first-class" and it is booked. Then if "the party of the first part" concludes that it is not "first-class," then "the party of the first part 'fires' the party of the second part," which is very pleasant for "the party of the second part."

I also have before me a contract issued by the Western Vaudeville Association. And I want to say that this is the fairest one I have come across yet. But even then it isn't all right. I find two clauses in this one that are one-sided. First one reads:

"Said party of the first part may cancel said engagement at any time after their first performance, or prior to the third performance of said party of the second part, upon paying to the party of the second part a sum equal to one-seventh of the weekly compensation hereinabove mentioned."

Why? How is it that, after entering into a contract to pay an act a stated sum for a week's work, the manager may discharge the act after one show? The artist has an act to rent. The manager agrees to rent it for one week. Now why should he not be bound to pay for the week? If he does not like the act that is not the fault of the artist. It is the same act he promised to pay, why should he not do so?

The artist is not a gambler. He sold the manager something for which the manager agreed, in writing, to pay. Why should the manager be allowed to abrogate his agreement through lack of business precaution. Who referred or recommended the act to the manager? Let the manager find him and demand recompense, but not from the artist through cancellation.

Organization! ORGANIZATION!! ORGANIZATION!!!

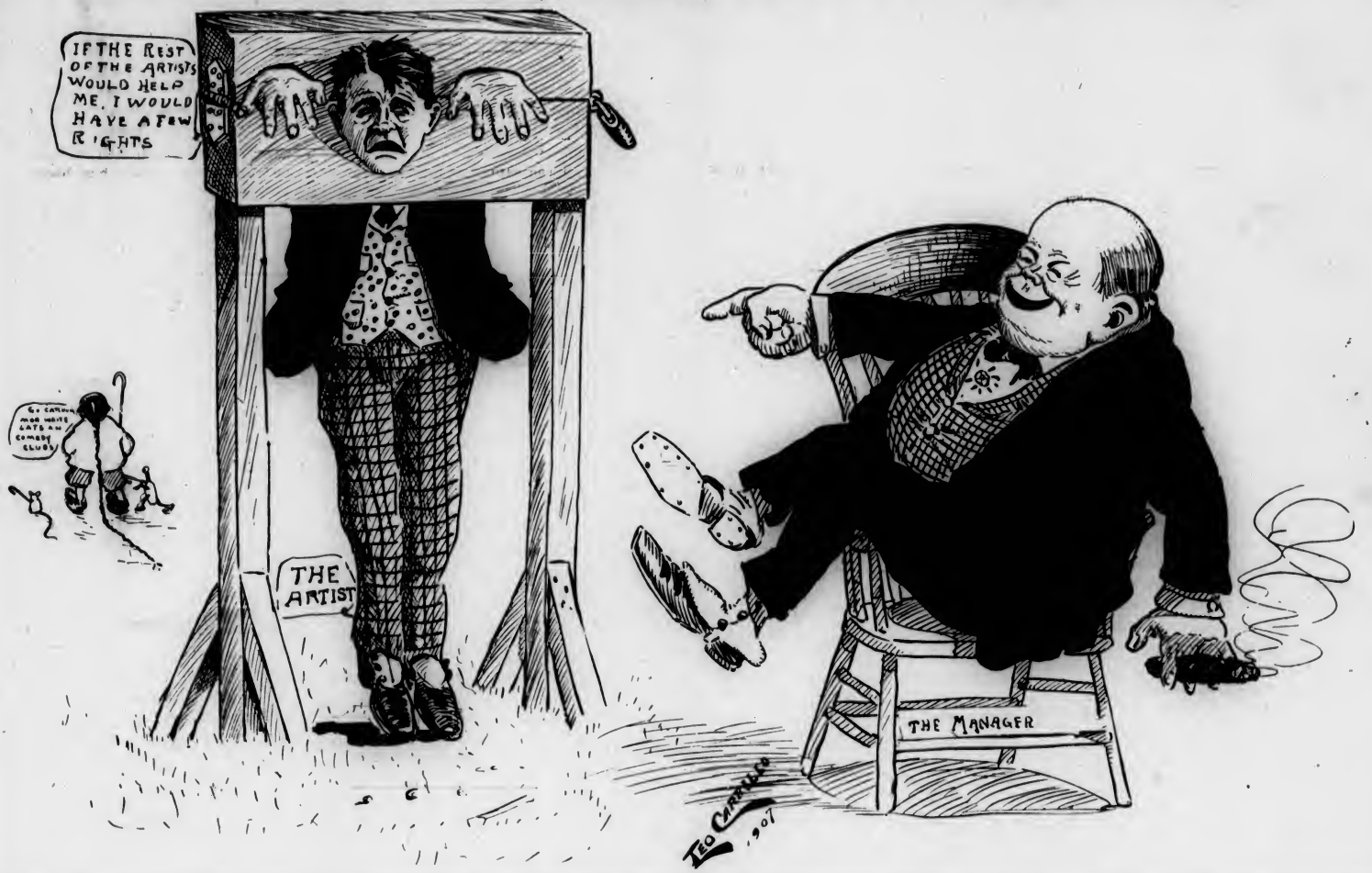
That's the answer for us artists.

The Londoners are years ahead of us in this. Read the reports. And they don't receive our salaries; they don't work as hard, but they do stick together.

And I find the same little "nigger in the woodpile" in this contract that was in the Keith contract. The Sunday clause. I am not sure about in Chicago and St. Louis, but in Cincinnati and the other towns this clause renders the whole contract null and void. It reads: "For —— week, commencing Sunday matinee. . ."

I wonder who will be the first manager to put his name in the Hall of Fame by giving the artist a fair, square, equitable, binding contract! Go ahead, Mister Manager. But I can tell you in advance, you are going to find yourself very popular, and I'll wager that it won't be long before you will find other managers "stealing your act."

LEO CARRILLO'S CARTOON OF THE WEEK



MORRIS SUED FOR $4,000.

William Morris has been sued for $4,000 by the Cottrell-Powell Troupe for breach of contract. The papers were served on the agent this week. Nine weeks salary at $450 weekly is demanded, the remainder of a blanket contract calling for twenty weeks, of which eleven only were played.

M. Strassman, attorney for the artists, says that Morris was called upon to furnish the time as required under his contract, but failed to do so and the suit followed.

Mr. Morris was asked regarding the matter and said: "I booked the Cottrell-Powell act for twenty weeks, a portion of which was to have been played over the Proctor circuit, but the contracts for that time were not confirmed. I spoke to the act about it, telling them to present themselves at the Proctor houses and I would then refer the matter to my attorney for suit.

"Instead of doing that they sued me and I thought they had gone back home."

CAMILLE CLIFFORD'S DOUBLE.

Ethel Trevor, known to fame as the "Baltimore Girl" in the "Prince of Pilsen," is organizing a vaudeville company composed of three people for a tour in "The Singer and the Hypnotist," written by Edgar Allen Woolf.

Miss Trevor is declared to be the double of Camille Clifford, the New York chorus girl who passed out of that class after arriving on the other side.

ORPHEUM OPENS ON TIME.

San Francisco, Jan. 25.

The Orpheum Theatre opened last Monday evening, but it was a close call. The workmen left the building at fifteen minutes past eight and the opening overture commenced at 8:30.

A packed house atentded the premier performance of the first modern theatre to be opened since the carthquake. The building comes under "Class A." The capacity is 2,000. It is one of the prettiest houses in the country.

The bill for this week is composed of ...ice and Cohen, Searle and Violet Allen, Marzelle and Millay, Black and Jones, Edgar Atchinson Ely, Warren and Blanchard, Willa Holt Wakefield and Ned Nye with his "Rollicking Girls."

LOUISE BEAUDET ON DECK.

Recollections of the days when Hammerstein's Olympic was the talk of the country were forced upon vaudeville this week by the return of Louise Beaudet from abroad, where she has been for the past four years.

Miss Beaudet's last appearance in variety was at the Olympia and she would like very much to again make the attempt. W. L. Lykens will assist her and one of the Keith-Proctor houses will be the scene. Songs will make up her offering.

On Miss Beaudet's theatrical record are the names of many Broadway productions in which she had prominent parts.

NEVA AYMAR LEFT FOR GOOD.

No word has been received up to Thursday last from Neva Aymar, who left Wayburn's "Rain-Dears" at Los Angeles, without notice.

That she left the city with Jimmy Britt, the pugilist, is accepted as the solution of her sudden disappearance, but how she escaped her mother, who travelled with her, remains unsolved.

SAILED WITH A HUNDRED.

"The Tennessee Students" were to have played at the Orpheum Theatre in Boston this week, and the act is there—minus Abbie Mitchell. Miss Mitchell asked and received $100 "advance" last week of Percy Williams. The next day the colored singer sailed for Europe and the "Students" missed her in Boston, the same city where they will miss $100 out of the salary envelope.

STUART BARNES' "SPEC."

On May 20 Stuart Barnes, the monologist, will take a Broadway musical comedy on the Southern tour, heading the show, and playing for about eight weeks from present plans. If the "spec" proves profitable the trip may be continued throughout the summer, the park circuits South affording the necessary time.

Last week was the record one in box office receipts at the Colonial Theatre since its opening. Vesta Victoria was the magnet.

WILEY HAMILTON DEAD.

Wiley Hamilton, for many years a well-known manager and producer of stock burlesque, died in Hot Springs, Ark., last Saturday. He had been in the health resort for six months seeking a cure for heart trouble. He was a member of the T. M. A. and the Actors' Protective Union. Before his managerial ventures he had been a member of Hamilton and Wiley, his partner, Mrs. Hamilton, surviving him.

PASTOR'S BALL TUESDAY.

The annual ball of the Pastor's Theatre employees will occur next Tuesday evening, January 29, at Tammany Hall. It promises to be the most brilliant affair of the many given under the same auspices.

A dancing match has been arranged between the Ward Brothers and Wilson and Bell, who will also meet all comers.

ANNIE PURCELLE BOOKED.

Next September, through engagements made with the Keith-Proctor firm, Annie Purcelle, an English singer, will appear over here, having been secured through the efforts of W. L. Lykens, the agent.

Miss Purcelle has appeared in the London halls, but hardly often enough to be called a confirmed vaudevillian. She is better known as a member of the Geo. Edwardes staff of artists, having played in the "Belle of New York" and other musical pieces produced by Edwardes on the other side. Her husband, Louis De Freter, is managing the Englishwoman.

REIS DEAL BRINGS COMPLICATIONS.

A lawsuit is imminent as a result of the recent formation of a syndicate to take over the circuit of houses controlled by "Mose" Reis. Stair & Havlin allege that E. D. Stair met Reis one day and the latter expressed a desire to retire from active business, whereupon Stair asked Reis to set a price on his circuit. Reis is alleged to have said in an offband way: "Oh, $500,000." To his intense surprise Stair replied: "All right, consider the deal closed."

Somewhat taken back by the alacrity with which his figure was accepted, Reis consulted A. L. Erlanger, feeling in duty bound to lay the matter before his old associate and friend. Reis told Erlanger that he really had no serious intention of retiring from business, as he was still too young a man. Erlanger pondered for awhile and then suggested to Reis the advisability of forming a stock company, taking in Nixon & Zimmerman, A. W. Dingwall, Klaw & Erlanger, Julius Cahn and Tallman and Moore, reserving to Reis a considerable say in the future conduct of the enterprise.

When the deal was brought to the ears of Stair & Havlin they are said to have consulted counsel with a view to ascertaining the chances of insisting on Reis carrying out the verbal agreement.

The new Reis syndicate will at once take steps to organize their towns into a perfect system of one-night stands for dramatic companies and three-night stands for travelling vaudeville combinations, engaging artists for an entire season and personally conducting complete vaudeville bills from town to town, playing two shows a week in each of the cities on their circuit.

If, on the other hand, Stair & Havlin are not reckoned with, they will, as intimated on a previous occasion in VARIETY, undoubtedly enter into the vaudeville end of the business on their own account.

"SYNDICATE" AFTER BURLESQUE.

Philadelphia, Jan. 25.

That the burlesque war is likely to be carried on with renewed strength is evidenced from the reports that overtures have been made to several prominent men connected with shows in the Columbian Amusement Company (Eastern Wheel) to affiliate themselves with a new factor in the burlesque field.

It is reported that the "Syndicate" will take a hand in the burlesque war next season and that through Nixon & Zimmerman efforts will be made to further strengthen the Empire circuit (Western Wheel) by taking in the Ohio and Pennsylvania circuit in which the Nixon & Zimmerman forces have recently acquired quite a number of houses.

It is stated that there is plenty of room in the Ohio circuit of houses to arrange a chain of burlesque houses and that if this can be accomplished the Syndicate will organize a number of burlesque companies next season and if the Western Wheel will not agree to affiliate that the new chain will be operated independently. Eastern Wheel managers declare that it is impossible for any one now connected with the wheel to take away any stock and it is for this reason that the new operators in the field have been forced to make advances to the Western Wheel body.

TROUBLE OVER SONG.

"That Welcome on the Mat Ain't Meant for Me," a song the lyric written by Will D. Cobb, may yet become the centre of a dual lawsuit. The present publishers of a selection by that title, of whom there are two, threaten each other with injunction proceedings if either places the piece on the market.

The Gus Edwards Music Publishing Company has advertised the song as its own, and Will D. Cobb has likewise advertised that he has the song ready for distribution through the firm of "Shapiro." Cobb now links his name with a composer named Hoyt, while Mr. Edwards makes no mention of who wrote the piece he is publishing, although stating that it has been in his possession for over one year.

Mr. Edwards says he has copyrighted the number, both words and music, while Cobb contends that, although the words were originally placed with Edwards, he retained a right to the lyric through a separate copyright, and on this ground technically withdrew them from the Edwards firm, placing the set with Shapiro. Mr. Hoyt then wrote a melody around them.

Gus Edwards, who composed the music of his end of the song, says that Cobb fitted his words to the score and believes he is further entitled to it for that reason.

Maurice Shapiro, the head of the other publishing house, says he will apply for an injunction against Edwards if an attempt to market the song is made, and Edwards retaliates with the same remark anent Shapiro.

It is some time since a similar case of two publishers having the same title arose. The last was "Everybody Works but Father," which both Jos. W. Stern & Co. and Helf & Hager put out, with different words only.

CARR CONTRACTS FOR 3 YEARS.

Alex. Carr's contract with the Shuberts is for three years, as stated in VARIETY last week. He is to receive a salary of $300 per week for the first year, with an increase of $100 on each successive year. Thiese agred to release Carr for next season if the comedian would remain with his "Wine, Woman and Song" company throughout the remainder of the present season. The burlesque manager was given an option of entering into the new deal with the Shuberts, but after thinking it over carefully, concluded not to participate.

Thiese and George Kraus are each paying two and one-half per cent of the gross receipts at the Circle Theatre for the privilege of continuing the engagement of the Thiese burlesque organization at that house, to the exclusion of the other "Wheel" attractions.

KEENEY BOOKING OUTSIDE MORRIS.

Oriska Worden has been booked to play Keeney's, in Brooklyn, on February 4 through the office of M. S. Bentham. Mr. Keeney is supposed to be a "Morris" manager, but this is the second instance in the past three weeks when he has secured his headline feature from another agent's office. The previous case was Julia Sanderson, booked through Myers & Keller.

Mr. Morris says he receives commission regardless of who books the acts at Keeney's. The other agents remark that if he does the acts do not pay it.

KEITH LAYS DOWN AGENTS' RULES.

Upon a letterhead of the "Keith International Booking Offices" and under date of January 21 all vaudeville agents transacting business with the Keith office received a communication as follows:

"Dear Sir: From to-day you will please transact all the business you have with this office in the outer room with Mr. Nash or Mr. Hennessy. This applies to all agents and not to you individually.

(Signed,) E. F. ALBEE."

The reason advanced for this barricading of the inner sanctum of the booking offices is that of late there have been leaks regarding the future plans of the circuit in the matter of bookings. All possible precautions have been taken to guard against this and, as stated in VARIETY some weeks ago, the employees have been trailed at night by private detectives to discover if they hold communication with "the opposition."

On top of this the information has been gently imparted to the agents that hereafter the Keith office must have five per cent commission on all acts booked. In instances heretofore where the outside agent received that amount only the Keith office has been content to "split."

The agents as a rule do not object to this, as the artist will be required to pay the other five, although it may mean a loss of some business, but the booking men are aggrieved because the Keith office also states that it will collect only the "five" due to it. Box offices will not be allowed to protect the agent, who is entitled to five also. He must look to the artist for his money, which is contrary to past custom. The prevailing fear seems to be, however, that the Keith people will soon ask for a "split" of the agent's "five" in addition to its own full "rake-off."

Said a representative of the Keith office regarding the matter: "It does not interest us a particle how much a private agent receives, but we can not undertake to collect it for him. The expenses of conducting the booking offices are in the neighborhood of $1,000 a week and its present income is not sufficient to balance the expense."

From other sources it is intimated that this move is the forerunner of a plan to gradually dispense with the outside agents and wean acts away from personal representatives and booking agents who are constantly on the alert to see that their clients receive the best possible salaries at all times. During the week there were whispers of the formation of an offensive and defensive alliance on the part of the agents, but not one could be found who would take the initiative.

The larger agents interested profess to independence in the matter, claiming that the Keith office at the present time is much more in need of their services than they are of the Keith offices as a bargain counter for the sale of their wares. Some claim that the injunction of the letter is not strictly enforced. One outside agent stated that the yearly income of the Keith Booking Office under the present arrangement amounted to over $150,000.

Cordial support from every State in the Union is promised in aid of the Actors' Fund Fair at the Metropolitan Opera House, New York, May 6 to 11. It will be the most gigantic charitable benefit ever known in any country.

TURNED DOWN SAM HARRIS.

In Syracuse, N. Y., there is a young man, Sam Harris by name, who aspires to be a Hebrew comedian. In pursuit of his ambition he wrote Weber & Rush informing the firm of his good qualities and naming the modest sum (for a Hebrew comedian) of $25 weekly for his services.

L. Lawrence Weber received and answered the letter. Through the similarity of names the stenographer mailed Mr. Weber's answer to Sam H. Harris, the manager. "The" Sam replied by saying he did a very fine Hebrew; was a good dresser off and on; had had experience on the stage, and while he thought his services were worth more than the amount mentioned weekly, still he would accept any position to help Weber & Rush out.

Mr. Weber again took upon himself the duty of replying to Mr. Harris' offer, and informed him that while he (Weber) considered Harris a good enough actor, on hearsay, to be entitled to the job, his partner, Ed. F. Rush, stated that he had once upon a time been unfortunate enough to have seen Harris "act," and under the circumstances they would have to decline his services.

Whether "the" Sam will insist that work be given him, or what the struggling aspirant up in Syracuse will do to keep warm while this bantering is going on, has not unfolded itself up to date. Weber & Rush surmise that "the" Sam will pay the other a lump sum to change his name if he insists upon a stage career.

EVANS' SIMPLE PROPOSITION.

George Evans has been offered contracts for next season by the Keith agency at the same salary he is receiving this year. George countered with a request for an increase of $150 a week, reminding the Keith management of their own words at the time he affixed his signature tying him up for the present season, which were to the effect that if he played all the Keith houses five consecutive weeks this year it would give him a prestige of great value. He now asks the Keith office to prove it by the increase to his weekly wage.

OUT OF "THE UMPIRE."

Fred Mace, who has been playing the leading role in "The Umpire," intends to leave that organization and come into vaudeville. M. S. Bentham is securing the time.

Mr. Mace has played parts in New York productions originated by Eddie Foy and Thos. Q. Seabrooke. He has not decided what his vaudeville specialty will consist of.

ANNA BOYD HAS TIME.

Accepting the suggestion made some time ago by Maude Raymond that she could almost duplicate her performance, Anna Boyd, of Hoyt farce fame, has arranged a specialty bordering upon that of Miss Raymond's and time has been given her by the Keith Booking office.

LeClair and Hardt have closed with "The Parisian Widows" and dissolved partnership. LeClair is framing a new comedy acrobatic act with his former partner, Chas. Bowen, who joined him this week in Toledo.

BECK TAKES HIS ANNUAL.

Martin Beck, general manager of the Orpheum circuit, sailed for Europe on Tuesday last, headed for Paris, where he will meet his foreign representative. This is Mr. Beck's annual trip. He will remain away from six weeks to three months.

Before leaving, when seen by a VARIETY representative at the New York headquarters of the circuit, Mr. Beck said in answer to questions:

"There is no news in the West of moment. Business is good, particularly on the Orpheum circuit, where we are paying more for bills by $500 weekly than we did four years ago. This in cities, mind you, where we have no opposition. I mention it as an illustration of the gradual improvement of the vaudeville business and the increase in salaries. We have not raised our prices of admission, nor increased the capacity of our theatres. This additional expense is accepted in order to offer our patrons the best talent procurable. That is the object of my visit abroad. I want to see the novelties and material on the other side, not expecting to book a great deal, but to keep fully informed from personal observation.

"And this reminds me," continued Mr. Beck. "I wish you would make known to the profession that I invite artists with ideas or propositions to write me. I am always accessible to them in my offices, either in New York or Chicago, and when it is inconvenient to call I want them to write. We want to know if there is a practicable suggestion or a good act that we do not know of. Make this distinct. I want to see the artists when they have something of importance to say, but I want to see them in my office, not on the street. When I am on the street my office hours are over and I object to being stopped.

"The Orpheum circuit will have seventeen weeks to offer next season if the theatres now building at Milwaukee and Duluth can be completed in time, but that may not be possible through the cold weather. Without those, however, the Orpheum will have fifteen, including six on the Coast ('Frisco, Oakland and Los Angeles). The Western Vaudeville Association will give twenty-two weeks that will pay the highest price."

Asked if "The United Booking Offices," the one-timed proposed corporation which was to have included all circuits and managers allied with the Keith interests, were to be a fact, Mr. Beck replied: "Yes. The details are now being arranged. On May 1 next the Keith offices and this office (Orpheum) will remove to a building of their own."

Mr. Beck would not give the location; neither would he admit that he did not know H. H. Feiber, the Keith foreign booking agent, had engaged passage on the same boat he was to sail with. As a matter of fact, however, Beck attempted secrecy with his sailing date, but in some manner the Keith office ascertained the time and vessel. Feiber at once secured passage to impress the foreigners that Keith and the West book together.

The Orpheum circuit has been doing considerable booking through H. B. Marinelli lately. Questioned as to who would be selected to attend to bookings abroad, Mr. Beck said, "I have my own representative in Paris, but we will accept bookings from any agent if we want the acts, and acts are what we are after."

WEBER & RUSH WILL BUILD.

Schenectady, N. Y., Jan. 25.

Weber & Rush will build a vaudeville theatre here, as previously printed in VARIETY. Operations will shortly commence and upon the completion of the house the Mohawk Theatre, now playing that style of entertainment under the firm's management, will become an Eastern Burlesque Wheel house.

At the opening of next season it is expected the new theatre will open. The move is to forestall the threatened invasion of the Western Burlesque Wheel. This town can not support two burlesque houses. For some time each wheel has been sending out proclamations attempting to frighten the other. The latest bulletins, including the recently reported incorporation of a company to build the Western house, may be only another move on the part of each.

REALLY "ACTED."

Greene and Werner played at Lewiston last week as a "strengthener" to a "rep." show and were called upon in an emergency to "act out" through the entire play, which was a lurid melodrama built on the Thaw-White tragedy. Miss Werner appeared in one scene supposed to be laid in a summer garden, and owing to a lack of proper wardrobe wore her sealskin coat and fur hat.

SHOOTERS GROWING WARM.

Col. Gaston Bordeverry, the sharpshooter, journeyed to Jersey City this week. At the Keith-Proctor house there he watched the performance of Frank McCrea, of McCrea and Poole, another expert with the rifle.

The Colonel's object was to obtain a line on Mr. McCrea's work. The latter issued a challenge to the foreigner last week for a shooting contest at $1,000 a side. It will be arranged, according to Col. Bordeverry, if McCrea deposits the money.

SHEEDY MUSTN'T CANCEL.

Numerous complications have recently arisen in the bookings of R. F. Sheedy for his theatre in Fall River. Acts have from time to time been cancelled at the last moment, too late to arrange for the week elsewhere. The latest instances were Bert Leslie and company and Schilzonyi's Band.

The artists appealed to William Morris, through whose office the bookings were made, and he notified Sheedy that he would have to "play or pay" on all cancellations thus made.

HAGAN AND CRAWFORD TOGETHER.

Topeka, Kan., Jan. 25.

Al G. Hagan, formerly manager of the Novelty Theatre, and Roy Crawford, of the Crawford cheap circuit, have formed a partnership. They will manage the new Majestic in this city besides about thirty or forty "Nickolets" in the middle West.

ALL FEMALE QUARTET.

Harry Leonhardt has completed his labors of staging a new act for vaudeville to be known as "The Boston Quartet."

The singers are women and the leader, Bertha Davis, was formerly of the Zingari Troupe. It will first be seen in a K.-P. house.

HOW THE FAYS FELL.

Harry Houdini's "Conjurers' Monthly Magazine" for January has the following account of the single performance given by the Fays (John T. and Eva) in London:

"The latest talk in English music hall circles is the ill-advised move of the Fays; these artists had a four weeks' contract for $1,000 a week at the Oxford Music Hall, London (absolutely the biggest salary ever paid any act of its kind in that country).

"The Fays gave a private matinee at the Oxford Friday, December 21, to which the press and other 'wise ones' were invited. As we know, the act of the Fays is divided into two distinct parts, with a twenty-minute interval. There was nothing to do during this time but listen to the band play, and the wiseacres began to ask embarrassing question. Said one, 'Why not give the entire show at once," and other questions even more pertinent, that no one could answer.

"One gentlemanly 'knocker,' in a tone that could be heard all over the house, said he had just returned from the U. S. A., and he saw two men expose this show in the States; he went into details and told how the men in question exposed the act.

"If this man had been paid by the enemies of the Fays to kill their trial show, he succeeded admirably, for when the Fays returned to present the second half of the act, they were given the 'marble face.' The answers to the various questions were far from satisfactory, and did not help to dispel the gloom; several gentlemen said they had written questions on envelopes, and their own pads, but their questions were not answered.

"The next day the London dailies said that Mrs. Fay was quite ill with neuritis, and that the doctor had forbidden her to appear for a long time.

"Mr. Fay paid to the Adney Payne Company $350 and signed an agreement not to appear in Great Britain for one year, and was then relieved from his contract."

While the Fays may have settled with the management of the Oxford, they were more careless regarding moneys which their London agent, Charles B. Cochran, claimed.

After the thought transmitters left Cochran mailed a letter to William Grossman, of House, Grossman & Vorhaus, instructing him to bring suits against the couple for $500, commissions which should have been paid the agent for the tour booked but not played.

LEFT MR. STEINER.

Anna Dirkens, the soubrette, from the Irving Place Theatre, who was corralled for vaudeville by Alexander Steiner, changed her mind suddenly and sailed for Europe on Tuesday to look at a comic opera now running in the English metropolis. She returns here May 1 and opens in the spring on Broadway as a star under the direction of a well-known manager.

The drummer and trombone player at the Valentine Theatre, Toledo, recently counted the "bumps" in the comedy acrobatic act of the Three La Maze
They totalled 120 in
minutes.

MUSIC PUBLISHERS CONFERRING.

Several music publishers in the city are conferring as to the practicability of doing away with free and rented slides for their songs. The illustrated musical selection has grown to be an established institution, greatly in demand through the numerous "Family" theatres and "Nickolets" spread over the country.

Several firms are giving away slides as an extra inducement to have songs sung. In cases where they are not given a nominal rent is charged. Other musical publishing firms have adhered to a policy of charging for the pictured plates, on the principle of not setting a precedent that may never be reversed.

The firms wanting to do away with free slides altogether are F. B. Haviland & Co., Jos. W. Stern & Co., Charles K. Harris, Witmark & Sons, Jerome H. Remick & Co. and F. A. Mills. A conference is understood to have been held between representatives of these several establishments where it was even suggested that no slides be delivered with only a deposit for protection, but that payment in full in advance be demanded and insisted upon.

Further consultations are to be held, according to report, when a final arrangement may be made. What effect this agreement will have upon those continuing to give free slides as heretofore remains to be seen. On the one hand the houses in the combination will receive compensation for their wares, while the others will probably have the power to induce more general publicity through the inexpensiveness.

The scheme of the organization appears to be an illustration that a popular number must be had by the amusement proprietor and that he will pay to supply the public's demand. When this has been demonstrated it is expected the "free" publishers will follow suit on the theory that it is a waste of money not to charge when the others are securing their price.

ETHEL LEVEY "LAYS OFF."

Ethel Levey has cancelled her engagement with the Keith people for next week and will give serious attention to the relief of her persistent throat affection, which has been giving her more than a modicum of annoyance during the past fortnight. She hopes to be in good condition to play the week of Feb. 4 at Hyde & Behman's.

TO CHANGE POLICY.

Wallingford, Conn., Jan. 25.

The management of the opera house here has in view the inauguration of a policy of vaudeville in the immediate future, playing seven acts and pictures. Within the next few weeks official announcement of the change of policy will be made.

A SKETCH FOR THE INCES.

Thomas Ince, who supports William H. Thompson in his vaudeville presentment, has written a sketch which he will shortly produce in vaudeville with his father John E. Ince, and his mother
nan Ince, together wit
cast. M. S

MARINELLI IS ANNOYED.

All the surface indications in the booking relations between the offices of H. B. Marinelli and William Morris give rise to the suspicion that the head of the foreign agency, H. B. Marinelli, is much annoyed over the conditions prevailing on this side as reflected through his New York branch.

The disturbances commenced some time ago and have kept up almost solidly since. One of the reasons which contributed to Marinelli's former New York representative's (Leo Masse) desire to have a rest was the frequent and volcanic complaints he was compelled to listen to from foreign artists who were booked over the Morris time without having time to play.

The Mrs. Langtry commission case, where Morris held back money due Marinelli to cover the amount he claimed, caused some bitterness on Marinelli's part, and lately have come up the matters of Ralph Johnstone and the Karno company booking direct through Morris after their contracts with Marinelli had expired.

There appears to be no claim made by the Marinelli office that as far as the business aspect of these bookings goes they were not legitimate, but the protection of Morris for the commissions Marinelli hoped for was asked and refused, if report is true.

Johnstone is alleged to have booked himself through Morris a few days after his agreement with Marinelli expired. By doing so he saved five per cent. The same case exists with the Karno company, which has been engaged for a return appearance over the Morris list.

Marinelli brought both acts over for the Morris office and rumor says the head of the business is much incensed that the same office ignored him in the rebooking.

It would not be surprising if relations between Marinelli and Morris came to an end before long. The Keith Office is believed to have made overtures to the foreign agent. H. H. Feiber, the Keith representative on the other side, is considered too conservative for large acts, and the H. B. Marinelli offices abroad have several big features under their direction that another agent would have difficulty in securing.

This in connection with the successful bookings Marinelli has sent over the Orpheum circuit this season, and the intention of Keith to pay hereafter the top price, causes the general talk that if the Keith office can secure the Marinelli acts it will take them. Marinelli has been considered an exclusive Morris agent as between Morris and Keith.

GUESSING CONTEST.

The inner workings of the Freeman Bernstein office in the Sheridan building have always been chaotic and the perilous way from the outer gate to the inner portal fraught with terror to the visitor by reason of a multiplicity of office boys and other functionaries.

The situation is now further complicated by the presence in the establishment of a young person who appears to live in his shirt sleeves and is surrounded by an air of authority.

His position seems to be that of chief of police and watchdog of the Bernstein sanctum. A business visitor, untrained to the patience of the lowly seeker after "time," disregarded his injunction to "sit down and wait" and ventured to enter the sanctum, after waiting ten minuates to be announced. Immediately the chief of police was "on the job."

"I told you not to go in there. When I tell you to wait you wait," he barked.

Bernstein was a spectator of the verbal assault, but ventured only a feeble suggestion to the visitor not to go away. He did not seem nearly so sure of his position as did the shirt-sleeved young man, so the latter prevailed and the visitor hastened hence. The question suggests itself, who's running the Bernstein office, anyhow?

SHEEDY'S GENTLEMANLY STAGE MANAGER.

The Orpheus Comedy Four had a strenuous time at Sheedy's, Fall River, last week. A disagreement with the stage manager as to his handling of the lights used in the act culminated Thursday in a free-for-all fight.

After a few sarcastic remarks passed between the stage manager and one of the quartet while on the stage, the stage manager left his post of duty at the right of the curtain, reaching the other side in time to greet the offender as he came off the stage.

A not over choice remark delivered close to his face drew from the actor-man a blow, which was immediately returned by the stage manager. Then followed a rough-and-tumble fight plainly heard by the audience.

As if this were not enough the scaffolding in use back of the transparency in the "Coming Back to Old New Hampshire, Molly," song gave way suddenly, injuring severely the girl who was posing on it. Mr. Sheedy may be called upon to pay $75 damages the young woman intends suing for, as damages for negligence.

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ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed Name of writer must be signed and will be held in strict c nfidence, if desi-ed.

Sidney, Australia, Dec. 15, 1906.

Editor Variety:

I read in VARIETY where O. G. Seymour said the "Motogirl" was a failure in Australia. I do not consider Mr. Seymour's remarks fair or just. "Motogirl" was a decided success in Australia, both financially and artistically.

Harry Rickards.

New York, Jan. 23.

Editor Variety:

This letter may seem preposterous, but I leave it to you to judge. Your paper is but a year old, still it has shown that it always agrees with the one that is in the right.

Can it be possible that the same thing exists in vaudeville as in most legitimate shows, that the small man must make way for the star? That the star must make good, but the small man is hidden away if he grows too prominent. I personally know of a certain trio, the laughing hit of almost every bill they work on. They receive a small salary and seldom work. A remark of one of the members to-day prompted me to write this.

He said he intended to cut out some of the comedy in the act, as he thinks they make too good for some of the big acts and that is the reason they work so little and cannot secure booking from the agents. This sounds a little like an actor's wail, but if it is a fact it is a shame.

It is a good act, as I know, and some time ago one of your reviewers gave it a just and splendid notice in the columns of Variety.

I do not mention their names, nor do I care to have my own known. It would do neither of us any good.

Artist.

[No case comes to mind to fit "Artist's" too hasty assumption that the act he refers to is held back because it is superior to its surroundings. In the final analysis it is the approval or disapproval of the public that has sat in judgment on an artist, that fixes his salary and route sheet, rather than the opinion of fellow professionals, jealous or otherwise.—Ed.]

Jan. 23.

Editor Variety:

In a recent issue Sime accused me of using a portion of Clifton Crawford's monologue, viz., an imitation of various persons reciting the "Charge of the Light Brigade." It has never been my pleasure to witness Mr. Crawford's performance. I have given this imitation as part of my specialty for the last ten years. Mr. Crawford is in his second season in vaudeville. I trust this will satisfy. It is not always the first one you hear or see do a thing that is the originator. From what I can learn Mr. Crawford does not use the same characters that I do. I am not the originator. It has been done in England for years. *Joe Deming.*

Luna Villa, Coney Island, N. Y., Jan. 22.

Editor Variety:

For some time I have received letters from many of my friends in the West asking me the reason why I don't visit them any more with my troupe.

On this matter I have remained silent for a considerable time, but now that I realize that an injustice is being done me by a party high up in authority in Western Vaudeville Association circles I deem it my duty to state the reasons.

Some time ago when roof gardens were in existence in Chicago I applied for time for my Toozoonin Troupe of twelve Arabs. I offered the troupe on reasonable terms and the troupe was finally engaged. Since then this party has entered the booking field, and as a sample of his methods secured over two years ago three of my Arabs, organizing a so-called "Arab" troupe, filling in the balance with acrobats of different nationalities.

For this troupe he demands considerable in excess of the terms I offer for a troupe, and by his influence is enabled to keep his troupe engaged, thereby keeping my act out of the Western territory.

The Toozoonin Troupe play continuously over the Keith & Proctor circuits. I owe a debt of gratitude to Mr. Keith and his representatives in acknowledging a worthy act and furnishing me the amount of time he has.

Furthermore, I beg to state I am not in need of time in the West, as all my troupes at present are engaged here, in England, France and Germany.

I trust my managerial friends will appreciate the injustice done me.

Sie Hassan Ben Ali.

Rochester, N. Y., Jan. 23.

Editor Variety:

A benefit will be given at Rochester, N. Y., January 31, for Al. Pleau, monologist. Mr. Pleau was taken ill at Utica last September with measles and confined to his room for a long time. This attack afterward affected his eyes and he has been under the care of a specialist for over three months, unable to work meanwhile.

Upon the advice of his physician he will not be able to do anything for some time to come. Mr. Pleau is at his home, 539 North street, Rochester, N. Y. He would be pleased to hear from any of his friends.

Chas. Weilert.

(Will "A Friend of Fairness" kindly furnish us name and address.—Ed.)

Dot West, of Ford and Dot West, at present with the "Merry Burlesquers," will appear alone next season as a singer.

With the closing of "The Mimic and the Maid" organization, Melville and Stetson promptly hied themselves back to the varieties, and will remain there for the remainder of the season.

Virginia Earl has changed the name of her new Cressy act from "The Man from Worcester" to "A Midnight Mistake."

The Lyceum Theatre in Scranton, on the M. Reis circuit, will play vaudeville next week, booked by Ingersoll & Hopkins. W. J. O'Hearn will be the headliner.

CIRCUS NEWS.

John Ringling, who left for abroad January 2, is expected home within the next ten days. As stated in VARIETY immediately following Mr. Ringling's departure, the chief object of his trip was to ascertain the sentiment of the English stockholders in the Barnum-Bailey corporation, with a view to securing a controlling interest by the purchase of stock. What results have been achieved by Mr. Ringling are not known over here and probably will not be until his return.

A curious state of affairs exists in the Barnum & Bailey headquarters, according to the statement of a circus booking agent. This agent declares that he called at the circus office and learned in conversation with the executives that no final arrangements would be made looking to the contracting with acts until after the return from England of John Ringling. It is perhaps due to this that there has arisen within the week an impression that John Ringling carries with him on his trans-Atlantic trip some sort of tentative agreement with Joseph McCaddon which needed but the acquiescence of the English syndicate to make it operative. In support of this it is pointed out that immediately after the close of the circus season Ringling and McCaddon were in conference in New York. This was in December, just before McCaddon and Mrs. James A. Bailey sailed for London.

Another thing which is vouched for by the same agent is that in the matter of booking W. W. Cole and George O. Starr are the people to be seen. McCaddon's function in the corporation seems to be to look after the interests of his sister, Mrs. Bailey, and not to concern himself with the direction of the show except when such a course seems to him necessary in conserving his sister's interests. In this way his capacity for the most part is an advisory one.

Oscar Babcock, of "Loop" fame, has two new features which he wishes to place with circuses.

The Three Olivers have booked with Cole Brothers' Circus for next season. The trio leaves to fulfill foreign engagements on January 1, '08.

Van Cleve, Wentworth and "Pete" are negotiating for a tent tour the coming summer.

Circus people in the United States are wondering what has become of the Tony Lowande show, which, according to all information obtainable, was playing Kingston, Jamaica, when the earthquake struck the island. No word has been heard from Lowande since the day of the quake, either by his representatives in New York or by his family. His brother, Alexander Lowande, of 285 West Forty-first street, said that he had tried to secure information of his brother but had so far failed.

Circus booking agents declare that there was no other tent show playing Kingston last week, so it is believed that the one mentioned in the newspaper dispatches as being turned into an asylum for the homeless of the stricken city was probably that of the Lowande show. The circus was a one-ring affair carrying about thirty-five people and left the United States about the first of December.

The statement in last week's VARIETY by a Barnum & Bailey representative that John Ringling "could not hope to dominate the circus world," as he was only one of five brothers, all having an equal interest in the Ringling enterprises, caused a general snicker among the circus people this week. On the theory of the Barnum-Bailey reasoning, Mr. Ringling is forever debarred from attempting any venture on his individual account.

Following the sale of the Gentry Brothers' two shows, all the acts booked for them for the coming season have been cancelled and a new booking arrangement is to be made with the present owners, a Western syndicate.

The Ricardo Bell show is now in Yucatan. They opened in Merida, that country, just after the harvesting and marketing of the hemp crop. The country is said to be buried three feet deep in real money due to a good crop. The Bell show did $5,700 on the opening date. This, of course, represents only half that amount in American money, but is not considered bad at that.

C. Lee Williams is now located at Peru, Ind., looking after the Hagenbeck interests in the new merger with the Wallace show. It is not generally known that Williams owns absolutely the right to the Hagenbeck name for circus purposes in the United States, but it is reasonably certain that Williams is aware of its value and has no intention of parting with this valuable asset. He feels that the other partners in the Hagenbeck-Wallace enterprise might not evince that overwhelming desire to retain his services as treasurer if he were not so thoroughly "heeled."

Jerry Mugivan's tent show, which has been absorbed by the Hagenbeck-Wallace merger, will be started out again next summer as an individual attraction, but be under the direction of the "home office."

Rose Wentworth has received an offer to join the Barnum & Bailey show for the coming season, but will probably sign with Thompson & Dundy for Luna Park.

John F. Robinson, Sr., known to the circus world as "John II," to identify him from his late father and his living nephew, is in town this week attending the directors' meetings of the United States Printing Company, of which he is one of the founders and a heavy stockholder. Mr. Robinson refuses absolutely to talk circus news during his Eastern stay.

Chas. Thompson, last season general manager of the Hagenbeck show, was in town on Wednesday "looking 'round." He has not yet signed for the coming summer.

Johnny Purvis, the veteran clown and pantomimist, will be back with the Sells-Floto show this season in his old position of equestrian director.

Otto Floto, with the attributes of a born showman, seized the opportunity on Wednesday night to send a telegram setting forth in glowing language the good wishes of the citizens of Denver for Terry McGovern and signed by himself. Of course the wire was read to the big audience from the stage of Madison Square Garden during the benefit performance.

The bookings of the Circo Bell in Mexico City, which organization is a revised edition of the former Orrin Bros.' circus, recently sold, have been transferred from Harry Allen, the former agent, to Charles L. Sasse, the circus agent in East Fourteenth street.

Charles L. Sasse, the Fourteenth street circus agent, is organizing an eight-act show for Palatina Park, Havana, Cuba.

The Cole Brothers, proprietors of an eighteen-car circus, have not yet contracted for their big feature acts for the coming season, but are in negotiation with Charles L. Sasse, the Fourteenth street circus agent, for the features on the coming tour. The personnel will be arranged within a few weeks.

The newly formed Hagenbeck-Wallace alliance will start out probably the best equipped organization en tour next summer. Every cage will be so constructed or reconstructed as to fit every car. The combined menagerie and circus equipment makes a particularly felicitous combination. Each of the shows was put in at a figure that permitted a capitalization of the new corporation at $300,000 and the cash expenditures incidental to starting the show on the road will be borne by John Havlin, Frank Tate and Ben Wallace. The other directors will be simply working partners who will participate in the profits. It is definitely decided that the new combination will travel in Eastern territory the coming summer.

John G. Robinson, of the John Robinson Circus, accompanied by Sol Stephens, superintendent of the Cincinnati Zoo and American agent for Carl Hagenbeck in the sale of his animals in the United States, arrived in New York on Friday. They sail to-day on the Victoria, joining young Hagenbeck in London. The trio will proceed to Paris and other Continental points in search of novelties, winding up at the Hagenbeck farm in Hamburg, where a number of animals will be purchased for the Robinson circus.

A coterie of newspaper men in Jacksonville, Fla., which successfully engineered a week's circus carnival in that city last summer propose the coming fall to make a touring organization of the same enterprise, much after the manner of the "Feasts and Furies" show given by the Cincinnati Carnival Association last summer.

The three men, W. R. Canter, of "The Metropolis"; G. W. Nelson, of the "Times-Union," and J. A. Hamilton, of "T[he] Industrial Review," are credited [with] drawn down $62,000 [in] mer. This y[ear]

about twenty circus acts in two rings and a platform show, will start in North Carolina next September and close in Key West, playing a week each in ten cities, the enterprise being partially contributed to by the several municipalities.

No word has come East from the Rowe & Morris show, now wintering in Santa Cruz, Cal. It is supposed from this that no purchaser has appeared, the organization having been on the market for over a month now, and the agents are beginning to make diplomatic representations looking to the securing of the show's bookings next season.

The impression in New York is the new Hagenbeck-Wallace combination will be known as "The Hagenbeck-Wallace Allied Shows" rather than the title printed last week in which "Wallace" did not appear.

The Flying Jordans' show opened in Porto Rico December 29. Only "dumb" acts are carried. Record attendance is reported, the show having "caught on" largely. It is now at San Juan (second week). The ten Flying Jordans, Seeker, Wilkes and company, Blyck's Seals, The Moxleys and Prof. Gauss and wife make up the performance.

The circus people have argued it out among themselves that instead of the Buffalo Bill show covering the territory laid out for it in the East lately it will be held back as a sort of reserve force, ready to go out after the Hagenbeck-Wallace circus if that organization attempts to butt into Eastern territory. This they regard as a likely compromise of the situation in which the Barnum & Bailey and Ringling people find themselves and which promises rather a lively fight somewhere along the Atlantic seaboard. The idea seems to be to crush the rising pretensions of the Hagenbeck-Wallace combination to a place 'longside the big fellows of the canvas world. The attempt will be made to drive Hagenbeck out of the East into the middle West or far West, where it is figured they will find their hands full with opposition against the innumerable smaller shows.

The Three Droles and The Wilsons have joined the show, booked by Harry Allen.

Al. Ringling is doing some tentative bookings for the coming season. He is in negotiation for the act called "The Somersaulting Automobile," which was put out late last season in several summer parks and fairs by Harry Allen.

The Hagenbeck show has now gone into the Wallace winter quarters at Peru and will start out from there in the spring. The new combine flamboyantly announces that they will travel next summer with seventy-two cars, but in all probability forty will be a much closer estimate [of] "line-up."

Charles J. [illegible] agent

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

Dorothy Russell and Harry Watson, Fifth Avenue.

"The Dance of the Seven Veils," Fifth Avenue.

Truly Shattuck, (Reappearance), Twenty-third Street.

"The Wall Between," Fifty-eighth Street.

"When Caesar C's Her," Pastor's.

Cooper and Gear, Pastor's.

Grace La Rue (Reappearance), Keeney's.

Kemp's "Tales of the Wilds," Orpheum.

"A Shine Flirtation," Novelty.

NEW ACTS OF THE WEEK

McMahon and Chappelle's
"Pullman Porter Maids" (9).
"Girl Act."
30 Mins.; Four (Exterior, 23; Full Stage, 7; Two Special Drops).
Alhambra.

As a lively "girl act," with quick snappy action all the time, McMahon and Chappelle's "Pullman Porter Maids" is entitled to a first position. Opening in front of a drop representing the exterior of a railway station, with a clock in the tower fixed at "nine forty-five," the girls dressed as Pullman porters, in blackface, are seated in a semicircle, apparently waiting for a delayed train. They exit after a song and dance, Mr. McMahon and Miss Chappelle walking on to give a portion of their own specialty called "Twenty Minutes Before the Train Leaves." In this both score largely, having bright dialogue and several new jokes. One of the best is when McMahon, reminding Miss Chappelle of a brood of chickens on the farm which were named after professionals, recalls to her that a young "chicken" originally called "Lillian Russell" turned out to be "Pete Dailey." Closing the conversation with "Aunt Dinah's Pickaninnies," a catchy selection, the girls join in the chorus before the drop is raised to show a well-painted passenger train at night with all lighted signals set. With more dancing and singing the finish of the "Watermelon Patch" closes to several encores. McMahon has no peer as a stage manager of girls. His youngsters are under full control, working every minute. There is one change only from the porter uniform to the watermelon suits, for which green stockings are worn throughout by the girls to finally match the underdressing of the last costume. This should be corrected to have black hosiery at the opening; also some one to move the hands of that clock. The audience thoroughly enjoyed the act for thirty minutes. *Sime.*

Six English Rockers.
"Girl Act" (Three Special Sets.)
14 Mins.; Two, Three and Close Full Stage.
[illegible]'s.

[illegible]most pretentious "girl acts" [illegible] Three songs are [illegible] number, the [illegible] from esting feature of the ballet. The second song was another novelty. Six sets of dresses hung in a row. After the first chorus the legs of the six girls appear below the hems of the skirts and perform a dance as Clara Thropp, who heads the act, sings. Only the legs are seen and the effect of the dance executed apparently by six pairs of detached feet and calves is almost startling. Miss Thropp rolls and smokes a cigarette as an incidental to an appropriate song for which she changes to boy's clothes and in the opening number appeared as a mechanical figure, a la Fannie Rice. The girls are not working together as smoothly as they might in their dances, but this it may be presumed is to be accounted for by the newness of the offering. The act undoubtedly has novelty enough to carry it through at a good figure. *Rush.*

McVeigh and Daly.
"Smith's Companion" (Songs and Dances).
17 Mins.; Four (Interior).
Twenty-third Street.

The plot of "Smith's Companion" is barely sufficient for the songs and dances of John McVeigh and Nellie Daly to be worked in. The program announces that the piece belongs to Joseph Hart. McVeigh is a bachelor who sends for a companion; Miss Daly as a "slavey" answers the call. She sings two poor songs, particularly "They Never Do That to Me," but for what there is to the act, which isn't much, Miss Daly may claim credit. Mr. McVeigh joins in the finishing number and also attempts some dancing, but the effort is an ill advised one. Even the "roughhouse" closing, from the Charles Guyer past (without the demolition of "props"), failed to bring an encore. *Sime.*

Gallagher and Barrett.
"The Battle of Too Soon" (Special Set).
20 Mins.; Full Stage.
Pastor's.

The pair call their new offering a "military travesty" and in the development of it have struck upon a new idea. The travesty is all in the dialogue and action, the costuming and setting having the color of a serious playlet. All the details of a realistic drama are present, and Gallagher as the General might easily have stepped out of a "Shenandoah" battle scene. Against this sombre background the pair have worked up a series of delightly incongruous situations involving a running fire of some of the best "gags" that have been sprung upon us this long time. There comes to mind no more skillfully worked up point than that in which Barrett is sent on the dangerous mission of delivering dispatches. He leaves the beleaguered fortress with a saddle on his arm, and Gallagher, standing by the open door, describes his heroic ride through the ranks of the enemy to a dramatic climax in which the rider is shot from his horse. As the general staggers back in horror Barrett strides in and solemnly reports that he does not [illegible] how to put the saddle on. For [illegible]nelling qualities Gallagher [illegible]sketch in a thousand. *Rush.*

Apollo.
Feats of Strength.
27 Mins.; Three (Interior).
Proctor's, Newark.

Apollo, a Scotch athlete, is appearing at Proctor's Theatre, Newark, this week, showing feats of strength and tricks new to this country. The Scotchman is a magnificent specimen of physical development. He is equally strong in his hands, feet and neck, while his supporting power is proven by holding an upright piano upon his chest, with seven men also, one dancing a breakdown. Another novel trick is to have the assistant place a long pole against the athlete's neck, just below the "Adam's apple." The assistant attempts to hold Apollo in this position by driving steadily with all his strength upon the pole, but the strong man gradually forces him across the stage, using no hands or employing other means. Holding a boy upon the calf of his right leg (at a right angle) while standing upright with no support is another new feat over here, and some twirling of billiard cues with the fingers only comes under the same category. Decks of cards and rubber tennis balls are torn in two. A difficult and showy feat is Apollo lying prostrate upon the floor, with a pole across his neck held down on both ends by two men. With the weight pressing against his thorax he releases his head from the position through main muscular strength. There is considerable comedy in the closing of the act, where Apollo offers a money reward to anyone successfully lifting a sack of flour weighing about 250 pounds from the floor to the shoulder. Several who attempted it failed, affording lots of fun. The program announces the feat to be a trick purely. It is one which will cause talk, as Apollo does the trick himself late in the week.

The Scotchman explains his offer with a short, well-enunciated speech and has a pleasant and graceful manner on the stage. In the line of strong acts Apollo is showing so much new matter that he ranks as a novelty. *Sime.*

Mardo Trio.
"Tommy Atkins Off Duty" (Acrobatic).
17 Mins.; Full Stage.
Pastor's.

The three show a splendid specimen of that rare and almost extinct thing, a comedy acrobatic act in which there is novelty of acrobatic work and originality in the comedy department. The men dress in the scarlet coats and dinky caps of the English soldier. They have an odd opening and get down to their acrobatics almost immediately. Two clowns are used, acting as understanders in the two-high work and two-high handstands, as well as working out the comedy material. The straight man has the bulk of the acrobatic work reeling off an immense quantity of capital ground tumbling. The springboard is employed for several good feats. The straight man stands on one end of the see-saw, to be thrown into the air by one of the clowns dropping from the table to the other end. A double somersault is executed by this means as well as a single into a two-high and a single into an armchair supported on the shoulders of one of the understanders. The act is neat and original in conception and should do well in any company. *Rush.*

"Dolly Varden."
Operatic.
32 Mins.; Full Stage (Garden).
Fifth Avenue.

A fair flashlight exposition of the story and plot of Stange and Edwards' light opera of the same name, upon which are hung the five best known numbers of that work. J. A. Wallerstedt, W. Hamilton May and Lillian Spencer in the principal roles are capable players with voices of a calibre not too frequently heard in vaudeville, but the Fifth Avenue audience did not take kindly to the feature. It was billed for an important position, but appeared during the latter part of the week in the second place. The act is given under the name of Milton Aborn, who has been running light opera companies lately. Its initial week seems to have shown an adverse verdict. *Rush.*

The Bell Trio.
Songs.
Alhambra.

Wearing the dressiest evening clothes yet seen in vaudeville, the Bell Trio, three male singers who have been playing around town, are appearing at the Alhambra this week and scoring a good round hit. There is no comedy mixed up with the songs. The voices are excellent and blend extremely well. Messrs. Farnsworth, Roche and Leahy, who compose the trio, would improve their modish appearance by wearing gray bows instead of the conventional black. It might be as well to replace the encore number. This has long been used by a quartet. *Sime.*

Billy Johnson.
Singer.
14 Mins.; One (Special Drop).
Keeney's.

Billy Johnson is the original of that name of Cole and Johnson. He headed a "girl act" (colored) recently. In his single specialty Johnson "touts" himself in a multi-colored announcement on his special drop, which sets forth in six-inch letters that he is "Billy Johnson, Singing Comedian, in a few of his own song hits." In one of these same song hits the opening phrases of the chorus bear a remarkable resemblance to those of "Virginia." Johnson calls his song "I Belong to the Government Now." He opens in a good-looking flannel suit and changes to well-cut evening clothes. He makes a good "coon" singer and was well liked. *Rush.*

Daniel and Lora Valadon.
Wire.
16 Mins.; Full Stage.
Pastor's.

Averaging up fairly in the routine of feats, the Valadons give plenty of variety, opening with simple work on the globe, going to the tight wire and finishing with the slack. The girl does the bicycle trick on the tight wire and fills in with some

simpler work. She looks well and wears a neat frock of black and silver. Afterward she acts as assistant for the man in familiar juggling tricks while on the slack wire. The feature of this part is the riding of a unicycle. The pair have the right idea and will probably make rapid progress. *Rush.*

De Chantal Twin Sisters.
Songs.
15 Mins.; One.
Pastor's.

"Character vocalists" is the impressive way the program describes the pair. Their offering differs from the regulation "sister" act in that neither dances. They sing three numbers, playing very much on harmony effects. One has a light, throaty soprano, while the other sings in a scarcely audible alto. The first selection was a medley of old songs in which they were better than in the others. Three changes are made. *Rush.*

Ward and Adams.
Conversation.
Pastor's.

Ward and Adams have a talking act that is something below middling quality. The jokes are rather infantile and even did not their very apparent youth argue inexperience, the team's work would mark them as amateurish. The comedian has a good German dialect and gives promise of working up a capable comedy end. The "straight" man with experience may develop a good stage presence. They will need better material, however, before attracting attention. *Rush.*

Miles Bros.' Film.
"Gans-Herman Fight."
32 Mins.
Murray Hill.

"Miles Bros." stamped upon the opening announcement of the moving pictures of the Gans-Herman fight at Tonopah, Nevada, on last New Year's Day guaranteed the genuineness of the pictures, which speak for themselves. A few preliminaries showed local celebrities of the mining district, including a seven-foot sheriff, all described by Joe Humphreys, the professional announcer, especially engaged to inform the audience at the Murray Hill of the important points occurring during the fight. The series is somewhat lengthy, partly occasioned by two changes of reels, but there is no marked delay in the eight rounds between the colored and white fighter. Excepting a slight photographic disturbance in the early part, the pictures are clear and the movements of the men easily followed. After the first round the action is rapid, the men fighting fast, with Herman making wild swings and rushes, losing his head often. Gans is careful and alert, punishing his smaller opponent unmercifully in the sixth and seventh rounds. In the eighth the "knockout" occurs. This takes place in Gans' corners, caused by a right-hand blow to Herman's jaw, and when notified in advance by Humphreys of what was coming no one missed it. The after scenes, with Herman insensible, the crowd surging in the ring and the sheriff ordering the building cleared ended the exhibition. The atmosphere of the prize ring being absent, with the women present unaware of the nature or seriousness of the blows, as shown in pictures only, there is no reason why the "Gans-Herman Fight" series should not be a feature act on the bill.

Sime.

Pathe Film.
"Mountain Climbing Through a Telescope."
6 Mins.
Fifth Avenue.

A well-sustained series. The action commences with a man and woman peering by turns through a telescope. The scene changes to the peaks of the Alps, the field of observation being round to represent the view from the telescope. The Alpine guides and tourists are shown making a difficult ascent. One of the party falls into a deep crack of the glacier and his frantic struggles to regain his friends are shown. A rope is lowered and he is dragged to safety. Interest is sustained throughout and the series is held together by frequent returning to the pair at the telescope where the happenings about to be shown are illustrated by the expressions of their faces.

Rush.

Vitagraph Co. Film.
"The Mechanical Statues" (Humorous).
5 Mins.
Alhambra.

This is a posed picture, showing the workshop of a sculptor. A customer purchases a rather good piece of handiwork, a statue which dances when wound up. Removing it to his home, a servant starts it moving and it runs away. After powdering his face from a flour barrel the servant takes the position upon the pedestal in an attempt to deceive the master of the house. The discovery of the deception is the finale, bringing to a close a moderately funny series, with a deal of the humor lacking through the obvious employment of forced comedy.

Sime.

"The Inexperienced Chauffeur."
Moving Picture Film.
6 Mins.
Keney's.

An excellent example of the "cumulative chase" picture. An amateur automobilist is shown running amuck in the street. He overturns apple carts, bicyclists, baby carriages and pedestrians in his wild and dizzy flight and at each accident the victim arises and gives chase until a fair-sized crowd is in pursuit. The chase ends when the chauffeur bolts upon the sidewalk and wrecks a store. The crowd falls upon him and gets its revenge. The comedy values are present and the series held the crowd to the end. *Rush.*

"Scenes at Niagara."
4 Mins.
Twenty-third Street.

As a scenic picture the views of the Falls at Niagara are pretty. The coloring is exceptionally true. The Whirlpool is shown; also the Falls at close and long range. The series has been patched together, as portions of the St. Lawrence River are seen, notably around Clayton, Alexandria Bay and the Racine Rapids below Montreal. *Sime.*

OUT OF TOWN.

William Gillette's Company (4).
"The Red Owl" (Dramatic).
20 Mins.; Four (Interior).
Majestic, Chicago.

After weeks of diligent preparation and considerable heralding through local newspapers this dramatic sketch was presented for the first time by William Gillette company, especially organized for a tour of vaudeville under his direction. It was written, staged and produced by Mr. Gillette, whose prolific pen delved into the depths of lurid melodrama when he constructed "The Red Owl." It tells a comprehensive story about a young married man who superstitiously attributes his imaginary misfortune to the constant presence in his home of a red owl. He loses sleep over the hallucination and his wife finally induces him to retire, but not until she secretly administers a sleeping powder in his tea. The wife encounters a supposed friend of her husband's whose sole mission is "to secure the papers," which he does under threat of death. A policeman with the air and astuteness of a "Sherlock Holmes" enters at an opportune time and by cross-examination forces a confession from the intruder, who escapes through the window and is shot by the young wife. The company is composed of capable players from the legitimate. Beryl Hope gave a finished and convincing performance as the wife. Stokes Sullivan has an excellent delivery and possesses fine dramatic ability, while Lawrence Grattan as the perfidious friend acted acceptably. Edward C. Gillespie played the part of the policeman in an intelligent manner. The sketch is intensely dramatic and thrilling. It is cleverly written and the staging is remarkably precise in detail.

Frank Wiesberg.

Emma Janvier.
Monologue.
Chase's, Washington.

Emma Janvier, late with Richard Carle in "The Spring Chicken," made her vaudeville debut at Chase's on Monday afternoon. Miss Janvier has a good monologue and appears in clever makeup, which is also funny. The song "I'd Like to Know," from the play, was sung and proved a hit. Miss Janvier received an enthusiastic reception and will meet with success anywhere. *W. H. Bowman.*

Elizabeth Otis Spencer.
Vocalist.
12 Mins.; One.
Orpheum, Minneapolis.

This singer who entered vaudeville upon the closing of "The Maid and the Mummy," with which she played principal parts was for several years a favorite with Denver society and in musical circles, which probably accounts for the fact that she suggests the drawing-room more than the stage. A handsome woman, understanding the wearing of good gowns, she sings in a strong, velvety soprano the familiar "Carmena," Tosti's "Good-bye" and "Smile on Me," doing "Sadie" of Anna Held fame for an encore. Miss Spencer was a great success here and will probably go bigger as she increases the tempo of her lighter numbers. *Chapin.*

BEDINI ACT STILL PLAYING.

Albany, Jan. 25.

Contrary to expectations, the Jean Bedini piece "A Night in English Vaudeville" has played at Proctor's Theatre in this city so far this week without interruption.

That the Bedini piece is playing at Albany is attributed by William Grossman, Karno's lawyer, to a stretch of ex-Judge Dittenhoefer's imagination. The Judge, who is Keith's attorney, called up Mr. Grossman on the telephone and asked permission to play Albany this week with the pirated act. Mr. Grossman replied, "I'll see about it."

Judge Dittenhoefer afterward informed Mr. Grossman that he thought that answer was equivalent to "yes" and had informed the Keith office to play the act.

Permission was requested for Hoboken and Paterson, but that was flatly refused for fear of a further error on the Keith part. Mr. Grossman opined this week that contempt proceedings would probably be instituted against Bedini and the Keith-Proctor management.

A. M. Bruggemann, manager of the Hoboken and Paterson theatres which are booked through the Keith offices, wired Alf Reeves, Karno's representative, asking if he could have the original company for next week, the "copy" act having been billed. Mr. Reeves gave an adverse decision.

"SUNDAYS" AT BIJOU.

Edmund Gerson will inaugurate a series of Sunday concerts at the Bijou Theatre beginning on February 3, consisting of vaudeville, operetta and comedy, all in French, in conjunction with L. Verande, who played the Frenchman in David Warfield's presentment of "The Music Master."

RUSSELL BROS. HISSED OFF.

The Russell Brothers were hissed off the stage at Hammerstein's Thursday night in a recurrence of the "McFadden's Flat" incident of a few years ago, when that show was egged by members of a Hibernian society for burlesquing the Irishman.

The brothers had just come on when a well dressed man down front arose, and facing the audience denounced them for what he called "An insult to his race." The brothers came to a dead halt, and when the audience began to hiss, part in sympathy with the speaker and part in protest against his "butting in," they left the stage. The curtain was then rung down and the show went on minus "The Irish Servant Girls."

BOOM'S NEW CHESTER THEATRE.

Philadelphia, Jan. 25.

Announcement is made in the morning papers here of the project for a new theatre to be erected in Chester, Pa., by a syndicate of Philadelphia and New York men, among the number being Nixon & Zimmerman, Felix Isman, Frederick G. Neidlinger and Maurice Boom. It is to be known as the Grand Opera House.

The company will be organized with a capital of $150,000, $80,000 of which, it is said, has already been subscribed.

The house will be a modern theatre with apartments in the same building and stores on the street. A roof garden is planned. No announcement is made as to the policy, whether legitimate or vaudeville.

KENTUCKY BELLES.

"Society" does as well as any other name for the loosely strug together series of comedy bits that constitute, except for the songs, the opening piece. The chorus and the musical director have it all their own way in this part, the comedians' efforts falling rather flat for the most part.

In the burlesque these positions were almost reversed, due to the excellent work of Jack Reid in an Irish dialect role, admirably seconded by James Horton and Ward Barton. Except for such times as the stage is occupied by the chorus Reid held forth continuously during pretty much the whole period of the burlesque, shouldering the entire responsibility and carrying it off with flying colors.

His Irishman gets away from the hackneyed burlesque type and he is entertaining in both business and talk. Much of the material is carried over from last year, although the equipment of the show as to costumes and scenic setting is fresh, new and striking.

The opening piece is built along familiar lines, having a pair of tramps masquerading as foreign noblemen. Reid and Frank Carroll are the pair and are utterly swamped under their parts. The best they had to offer was a bunch of new parodies, the rest being old and tiresome business that has done duty in burlesque these many moons.

The parodies given by Reid and Carroll were in lieu of an olio specialty, for Reid did not appear in the vaudeville part. Another feature of the show, the Wiora Trio of Hungarian singers and dancers, was run off during the burlesque instead of between pieces, although the three women had little to do in either and were properly a vaudeville feature.

The costuming scheme has been arranged by an expert hand. There is scarcely a clash of color throughout and the opening number, at which point carelessness is so frequently shown, involves one of the prettiest costumes of the show.

Ella Reid Gilbert in the principal female part was conspicuous for her gorgeous gowns. She assisted in a rather boresome bit of business with Reid and Carroll involving a meal of "imaginary food" which occupied a vast quantity of valuable time to no good purpose, and with Reid did some burlesque melodrama which furnished a rather low average of laughs.

She did nicely as the leader of several musical numbers. Her voice has an agreeable quality but is not true at times. Little Crawford was also party of the first part in several numbers and in addition made an attractive soubrette.

Andy McLeod opened the olio with his familiar Irish specialty. The story that goes with the "whistle" explains itself and McLeod's preliminary announcement was superfluous. He might use more of his Scotch dialect if he wants to run in some talk between his musical specialties.

Young Buffalo does a neat sharpshooting act, but spoils his finish trick with a poor announcement.

The Century Comedy Four slips up a bit in its funmaking. The first and second tenors at times attempt tones which are a bit out of their vocal range, but in the harmony effects the excellent bass and the first tenor's extraordinarily high tones were used to advantage.

Rush.

WORLD BEATERS.

J. Herbert Mack's "World Beaters" at the Murray Hill Theatre this week are giving a "clean" show. That's one point in their favor. There are not many others.

Another, though, is the absence of a "Dutch" or Hebrew comedian in the opening, but the Dutchman appears in the burlesque and is played by Billy Sylvan. Comparing this part with that played in the first piece Mr. Sylvan is an actor, but still he will never gain distinction with a German character.

James S. Kearney is the Irishman throughout. Mr. Kearney has been saddled with some foolish comedy in "Caught at Last," written by Joe Harrington, which started the proceedings, and some lengthy, heavy dialogue in "The Isle of Rubbernecks" by Frank Dumont, which closed. The chief aim of the comedians seems to be squirting water, and the performance takes on the appearance of an impromptu fountain. If Kearney had been left alone by the various authors it would have been far better, for he is a humorous sort of Hibernian, causing the audience to laugh easily.

Frank Brockway and Fred J. Warren have principal parts, doing well in the beginning. George Niblo is in the swim also, scoring the hardest of all in the singing numbers with "Marie Ouch" under an assumed title and another number later on.

Among the women May Gebhardt may be the leader, although May Corey gives her a race. Miss Gebhardt sings and then she sings again, but it is in the finale of the first part that Miss Gebhardt scintillates. As the leader of an amazon march in red, white and blue uniforms, with a "Yankee Doodle Band" finish, Miss Gebhardt walks down to the footlights, marks time with her left foot, swings both arms and defies the house by her looks to say aught. Della O'Neal is concerned in some ancient, near-humor "mind-reading," and the fourteen or fifteen chorus girls are the most assorted as to size and looks (particularly looks) that have yet reached the city.

There is a shortness of musical numbers, and with that a similar lack in costume changes. Five acts in the olio take up considerable time. Bohanno and Corey open with illustrated songs, losing a chance for a big hit with "U. S. A.," through not invoking the aid of moving pictures for the chorus. In "Someone Thinks of Someone" the slides are exceptionally pretty and plentiful. There is nothing new or novel to the act, but it is well liked. The same might be said of Sylvan and O'Neal in comedy acrobatics, the best part of which is the latter, and Niblo and Spencer in songs and dances recovered finely from the opening song, which seemed likely to overwhelm them when it was sung. A "pedestal clog" given for the encore might be introduced earlier and the song dropped, making the act a dancing one entirely. The boy is a first-rate stepper and the girl nearly keeps up with him.

Warren and Brockway offer music and comedy, apparently good enough, and Les Romanos give their acrobatic dances and contortions. The Gans-Herman fight pictures (New Acts) were the added attraction for the week, which the show stood in need of.

Sime.

SUMMER PARKS

The Boom-D'Esta circuit people, who control a three-cornered circuit of theatres in Pennsylvania, threaten to build a summer park in the vicinity of Ashville, where one of their best houses is located. They have a deal with the local traction company pending. If the railroad company will consent to take a part in the responsibility the Boom-D'Esta combination will begin operations on a site on which they already hold an option. The railroad refusing to come in, the project will, in all probability, be abandoned.

Frank P. Spellman, the theatrical agent, with offices at Cleveland, has secured the exclusive booking for Roy Knabenshue and his airship. Mr. Spellman has among novelty acts for fairs this year the following: Drakas' bears, Potter and Harris, The La Tremos, Wm. Wilson, The Clivettes, Demacos, Loretta Troupe, Alexander Brothers, Jacobs and Sardell, Marvellous Flash, Tolosa, The Albertys, Hayden and La Londe, Mme. Devoix Loviere, The Mannings, Holman Brothers, The Waldos, The Patriands, Milo Vagge, John McMahon, the Didd Duo, Three Poiriers, Revell's sea lions, Emma Donovan, Woodford's animals, Hayes and Beatrice Werntz, The Valenteens, The Rosards, Camille Lamarouea, Mme. Archer, Millie Capritto, Bailey Brothers and Frank P. Spellman's comedy trick mule. Howard Drako is the Western travelling representative of the Spellman attractions, which are extensive.

The midwinter exposition at the Auditorium, Topeka, Kan., is reported to be a success. The affair is under the management of Ralph Brigham. A vaudeville bill of some length is presented as one of the attractions.

Joseph Wess, of Youngstown, O., representing the Vaudeville Managers' Association, bought in Avon Park which was sold at Sheriff's sale for the third time Saturday, January 5. Wess, who has been manager of the resort for several seasons, will likely be in charge again next summer.

"FOR SALE; WIGGIN'S FARM."

The latest sketch of the Chadwick Trio, now playing over the Morris time.

Walter J. Plimmer claims bookings for a chain of about thirty summer amusement resorts for the coming summer. They are included in the parks of the Consolidated Railroad Company, a concern controlling an almost continuous line of trolley roads between New York and Boston and owned by the New York, New Haven & Hartford Railroad, and the Southern circuit of Jake Wells. The New England stands number seventeen and the Wells parks eleven. In the consolidated circuit there have been several additions since last summer. New parks have been or are about to be opened at Worcester, South Bridge, Springfield, Westfield and Great Barrington, Mass. J. A. Blake remains in his former position of general park manager for the Consolidated.

The Neal Shoals Amusement Company, of Union, S. C., a new organization, has leased twenty-five acres of land on Neal Shoals, which will be improved as an amusement park. C. H. Thurston is president and general manager of the venture.

The Pulaski Park and Amusement Company, Pulaski, Va., has been incorporated for $25,000 by Banks Hudson, H. L. Trollinger and E. T. Howard.

Harry Katzes will probably secure the vaudeville privileges for the new Point of Pines Park just outside Boston. The theatre in which vaudeville is to be given has a seating capacity of 3,500.

FILM NOTES

Several road shows exhibiting the Gans-Herman fight pictures were put out Monday by Miles Bros. The Gans-Nelson bout films will be placed in out-of-town houses presently. The bout was a rather short one and a series of other pictures will have to be carried to fill out a complete moving picture entertainment.

Miles Bros. are gradually going into the business of manufacturing moving picture films. Until a short time ago the firm confined its operations to the renting of films by the big manufacturers. Recently a film manufacturing plant has been installed in the headquarters at 10 East 14th street, together with an establishment for the making of machines. The rental of the big firms' products still goes on, but the Miles concern is now beginning to put out its own works.

In this connection Miles Bros. have started legal proceedings looking to recovering damages from a firm of film makers who, they declare, have reproduced alleged series showing what purports to be the Gans-Nelson fistic battle. The allegation is made that this firm hired two boys, representing Gans and Nelson, and put them through motions, duplicating the championship fight before the camera. These pictures, Miles Bros. say, have been shown within a radius of a hundred miles of New York and have worked material damage to their business. This is said to have become a common practice among film pirates and Miles Bros. declare their intention of breaking it up.

Although the name of the person against whom the firm has started legal proceedings was not divulged, it may be easily guessed at. There is a Philadelphia concern engaged in the film business notorious for exactly this sort of practice. It is doubtful if the Philadelphia man ever produced an original series. A reputable house may expend hundreds or thousands of dollars to perfect and place on the market a picture, of value for its exclusiveness and origin, but this Philadelphian has no compunctions in buying through a "dummy" a set of the films and reproducing a "copy."

Through the inexpensiveness of this process he is enabled to undersell the legitimate houses, but his field is confined to small dealers in the same class as himself. This pirate of the film business is ostracized by the reputable firms in the trade, and through his methods is continually forced to seek new business. A film man recently, figuring up the situation, said that owing to the Philadelphian's low rates and the necessary large expenses he is obliged to be under in order to obtain sales, the pirating did not bring

BURLESQUE ROUTES.

For the week of Jan. 28 when not otherwise noted ("L. O." indicates the company is "Laying Off.")

(Companies wishing mail or wire address inserted when "laying off" send same in due time.)

Alcazar Beauties—Dewey, New York.
Americans—Eighth Avenue, New York.
Avenue Girls—Star, Toronto.
Bachelor Club—Bijou, Reading, 28-30; L. O., 31-2; Waldmann's, Newark, week 4.
Behman Show—Corinthian, Rochester.
Blue Ribbon Girls—Garden, Buffalo.
Bohemians—Bowery, New York.
Bon Tons—Palace, Boston.
Boston Belles—Euson's, Chicago.
Bowery Burlesquers—Gayety, Birmingham.
Brigadiers—Columbia, Boston.
Broadway Gaiety Girls—L. O.; Lyceum, Washington, week 4.
Bryant's Extravaganza—Gayety, Pittsburg.
Century Girls—Folly, Chicago.
Champagne Girls—Century, Kansas City.
Cherry Blossoms—Jacobs' Paterson.
City Sports—Lyceum, Philadelphia.
Colonial Belles—L. O.; Folly, Chicago, week 4.
Cracker-Jacks—Gayety, St. Louis.
Dainty Duchess—Murray Hilll, New York.
Dreamlands—Gotham, New York.
Empire Show—Gaiety, Albany, 28-30; Lyceum, Troy, 31-2.
Fay Foster—London, New York.
Golden Crook—L. O., 28-30; Bijou, Reading, 31-2.
High Rollers—Empire, Toledo.
High School Girls—Trocadero, Philadelphia.
Ideals—Star, Milwaukee.
Imperials—Imperial, Providence.
Innocent Maids—People's, Cincinnati.
Irwin's Big Show—Court Square, Springfield, 28-30; Empire, Albany, 31-2.
Jersey Lillies—Westminster, Providence.
Jolly Girls—Bijou, Philadelphia.
Jolly Grass Widows—Star, St. Paul.
Kentucky Belles—Lyceum, Troy, 28-30; Gaiety, Albany, 31-2.
Knickerbockers—Star, Brooklyn.
London Belles—Waldmann's, Newark.
London Gaiety Girls—L. O.; Century, Kansas City, week 4.
Majestics—Standard, Cincinnati.
Masqueraders—L. O., 28-30; Gayety, Indianapolis, 31-2.
Merry Burlesquers—Theatre Royal, Montreal.
Merry Makers—Park, Worcester.
Merry Maidens—Star, Scranton.
Miss New York Jr.—Star, Cleveland.
Morning Glories—Gayet, Detroit.
New York Stars—Gayety, Indianapolis, 28-30; L. O., 31-2; Empire, Cleveland, week 4.
Nightingales—Lyceum, Washington.
Night Owls—Gayety, Brooklyn.
Paris by Night—Lyceum, Boston.
Parisian Belles—Buckingham, Louisville.
Parisian Widows—Empire, Cleveland.
Reeves' Beauty Show—Gayety, Baltimore.
Reilly & Woods—Bon Ton, Jersey City.
Rentz-Santley—Greenwall, New Orleans.
Rialto Rounders—Dewey, Minneapolis.
Rice & Barton's—L. O.; Gayety, Baltimore, week 4.
Rose Hill Folly Co.—125th St. Music Hall, New York.
Runaway Girls—L. O.; Gayety, Kansas City, week 4.
Sam Devere's Company—Academy, Pittsburg.
Star Show Girls—Standard, St. Louis.
Thoroughbreds—Avenue, Detroit.
Tiger Lillies—Monumental, Baltimore.
Trans-Atlantics—Gayety, Kansas City.
Trocaderos—Trocadero, Chicago.
20th Century Girls—Imperial, Brooklyn.
Vanity Fair—Empire, Albany, 28-30; Empire, Holyoke, 31-2.
Washington Society Girls—Lafayette, Buffalo.
Watson's Burlesquers—Metropolitan Opera House, Duluth.
Wine, Woman and Song—Circle, New York (indef.)
World Beaters—Casino, Philadelphia.
Yankee Doodle Girls—Terre Haute, 27-30; Empire, Indianapolis, 31-2.

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the large profitable returns generally credited. The impression of the trade is that thieving will work its own salvation. The demand for new pictures of a novel or interesting nature is too large at the present time to carry along a concern resorting to "copies" without individual enterprise.

A conservative estimate of the number of "Nickolets" at present in the United States and Canada is 2,500, but they are increasing so rapidly that positive figures are unobtainable. At present the majority are in the Middle West. There are many circuits, it being not unusual for one man to control fifty or more, all supplied from a central office.

The time, the place and the moving picture man are giving Jos. Hart no end of trouble these days. In preparing for his new act, "The Bathing Girls of Trouville," he requires a moving picture surf scene. To get this he has found it necessary to have a man at Asbury Park, Long Branch and Coney Island whose duty it is to notify him whenever there is a heavy surf on. He then communicates with the moving picture people, who send a man down with one of their machines to the place where the picture is to be taken. So far the moving picture man has made seven trips, but during the time that elapses when he is notified and when he reaches the beach the surf has gone down to such an extent that it has been found impossible to make a picture such as Mr. Hart wants. At a first glance it would seem that it would be a very easy matter, but as the picture wanted must be of long, high, combing rollers that only come after a heavy storm, some of Mr. Hart's difficulties are becoming wearisome.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG.

VARIETY'S Chicago Office,
79 S. Clark St.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—The bill this week is notable for the absence of novelty. The list, however is diversified and attractive enough to entice the usual large throngs. Anna Eva Fay returned for her final engagement, the third at the Majestic and the fourth consecutive week in Chicago. She proved a drawing card. Considerable interest centred about the initial presentation of William Gillette's first and only dramatic sketch, "The Red Owl" (New Acts). Elfie Fay made her debut for vaudeville honors and fully received it if the frequent outbursts of applause mingled with hearty laughter is a criterion. She proved the comedy hit of the bill. Bessie Wynn is another newcomer in the varieties. She was here in musical comedy and is a favorite. Her specialty does not depend on her past achievements; it has merit. She is irresistibly charming, has a splendid voice and sang selections from "Babes in Toyland" which brought encores, as well as the "flirtation" song. A delightful little playlet entitled "Come Back to Erin" was presented by Charles Mack and company. It is given a pretty setting, showing a picturesque scene in Ireland. The dialogue is bright and written in a legitimate manner. It received five curtain calls Monday night. The Italian Trio has one tenor whose resonant voice was heard above the others. The baritone looks like a giant and could be funny without the aid of makeup. They sang in Italian. Martini and Millian returned with comedy magic and illusions and provoked laughter as well as mystified. Bryand and Laville were on early with a comedy musical act. It has not been changed since here last. Wava Cummings is a sixteen-year-old girl with a soprano voice that is truly remarkable for its range and sweetness. She has a pleasant personality and immediately won favor. She should be given a better program place. Galette's monkeys and dogs showed intelligence in various tricks and manoeuvres. The Austins, Tambourine Spencers and Rentfrow and Jansen in a sketch also appeared.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—The list comprises Junie McCree and company, Le Brun Grand Opera Trio, The Aribos, Marvellous Frank and Bob, Augusta Glose, Wilson Brothers, Johnny Johns, Lindsay's dogs and monkeys, Tom Ripley, Ramsey Sisters, Carberry and Stanton and McGloin and Smith.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—Those appearing are Four Harveys, Byron and Langdon, A. O. Duncan, Four Emperors of Music, James H. Cullen, Sears, Little Hip, Simson Cook Trio, Mr. and Mrs. Fred Bacon, Golden and Hughes and Rockway and Conway.

SID J. EUSON'S (Sid J. Euson, mgr.).—There is a consistent story with many amusing situations involved in "The Misfit Family," the first part offered by Waldron's "Trocaderos." The fact that the piece, written by Harry Montague, has served in stock for a number of years did not diminish its value as solid entertainment. The preliminary unfolding of the comprehensive plot is rather slow and talky, but increases in liveliness as it progresses, teeming with mirth along farcical lines. There is a reason or excuse for even some of the extremely absurd incidents, particularly in the dining scene, where the smashing of plates is an important feature. There are three scenes, the third showing a handsome interior. The comedy is unblemished and legitimate. The chorus appeared in a few numbers only and was hardly missed. The farce could not have been handled more adequately by the company. The "toast" song needs rehearsing. It does not harmonize well enough to give the desired effect. The finale is rather distinct in burlesque this season. It proved artistic and tested the vocal strength of the organization, which is regretfully notable for the many weak voices. The part handled by John West must have been molded for him. The interpretation of the unsuspecting nephew carried intelligence in delivery of lines and deportment. He has the methods of first-class farce comedy comedians. John B. Williams is excellent in "straight" and makes his part amusing and prominent. It is much better than his conventional Irish type in the burlesque "Fun at Hotel Astorbilt," in which he and the others resort to "rough-house" absurdities. The company is one of the best seen in burlesque and appears to better advantage in refined comedy. John Agnew makes a good showing in an eccentric part and Al Patterson is sincere and unassuming in an almost perfect makeup of an eccentric old man. John Craig, with a French dialect which can be improved, makes the most of his part. Anna Hill, tall and portly, wears fine dresses and makes a prepossessing appearance in a white spangled gown. Pearl Reed is a blonde and has a small part which she plays well. Jessie Maitland is dainty and pretty. She is a charming young woman and should figure more prominently in the numbers with her graceful dancing. There are a number of changes in costumes. The purple tights in the "Bill Simmons" number are attractive, and the yellow garments introduced in the "Arrah Wanna" song, led by Miss Maitland and chorus, are strikingly pretty. The dressing shows some exquisite designs. Mae Taylor has a rather sweet voice. Stirk and Loudan show a number of difficult tricks in barrel jumping and acrobatics. West and Williams have a familiar line of jokes and parodies. The Craigs offer a neat musical act. The Wilsons (colored) have a singing and dancing act above the ordinary. The show in its entirety is a veritable example of what the better class audiences enjoy and wish to support. As consistent, solid and wholesome burlesque. Manager Waldron has with one or two exceptions set a pace for others to follow.

FOLLY (John A. Fennessy, mgr.).—With a rousing dash of earnest vigor and swift action that dazzled gayly and resplendently at furious speed and restricted to the boundary of propriety, the frolicsome bunch of choristers, in dresses reaching their ankles, started the first part of the "Ideals" given by Harry W. and Sim Williams. Vocally the chorus is weak, but its diligence in everything else makes it prominent and important. "The Other Fellow" is the name of the piece. It is given in two acts and described as a comedy, by Alf Grant. It is carried with such velocity that at times all hope of fathoming the connecting points are abandoned. Some of the nonsense is methodically conceived to give the comedians opportunity for uncouth comedy, of which there is an abundance but not all enjoyable. The latter half of the piece has a minstrel first part. The best thing in this section was a song and dance by Margie Hilton and Emma Zeph, both pretty. The olio is sandwiched in the action of the piece. Frank O'Brien is sponsor for most of the comedy. He is a good comedian and there was no dullness at any time he was on the stage. His specialty pleased Clayton Frye in "straight" work helped to enliven the performance. Mabel Johnson is too matronly as "baby," besides having no conception of the part. Margie Hilton is dainty. Tights give her a slender appearance, but she looks good in them. Ed Manny plays a "rube" with a guaranteed Dutch dialect that promises to be of value some day. Kathryn Kiare is statuesque and has a small voice which she uses to best advantage in ballads. The acrobatic act of Ali and Peyser received several rounds of applause. The costumes are pretty and attractive. There are several changes showing lavishness. The "Zulu" number is well staged and costumed. The "poster" suits are pretty and so are the pink, black and white outfits. The musical specialty of the International Trio consists of selections with brass instruments. The music is good and received encores. The oldest jokes brought the most laughter. The comedian has good methods and should not waste his time with material long ago discarded by many of his subordinates. Mr. Williams has a pleasing show. It is lively, has good comedians and a bevy of comely girls.

NOTES.—Russell and Held start on the interstate circuit next month, with Kohl & Castle houses to follow.—The Zarrow Trio will return to vaudeville the coming summer and next season, opening on the Keith circuit. They contemplate a trip to Europe late in the fall.—Eddie Gray and company, including Marjorie Millihan, and Jack Fennessey in "The Substitute," open at the Elite, Davenport, Iowa, January 28.—The act known as McCauley and Donovan has been dissolved by mutual agreement, Fannie Donovan will hereafter appear alone in a specialty, opening on the Nash circuit Feb. 24. She made a flying trip to Northampton, Mass., last week to settle the estate left by her mother, who died recently.—The Electrical Show at the Coliseum drew large crowds. Ellery's band was one of the chief attractions.—After considerable delay caused by court litigation, which for a while threatened to abolish the project to build a new Coliseum at Indianapolis, the promoters will push to rapid completion the structure, which will be one of the largest in the State given over to amusements.—A new vandeville theatre will be built in Fifth street, Calumet, Mich., by D. E. Rice and J. H. Lawton of Milwaukee, giving the copper mining town two houses devoted to variety performances, the present one being the Bijou. It will be located on the site now occupied by the Keekonen Hardware Co.—The Odeon Amusement Company of Olney, Ill., incorporated for $2,000 to carry on a circuit of five-cent theatres in the middle West. The incorporators are Claus Britt, James F. Cummins, Joseph I. Stoll.—Nat Haines will recuperate at West Baden after his engagement at Indianapolis this week. He cancelled Cincinnati and Washington.—Homer Howard gave a "San Antonio" party to Mr. and Mrs. George Sidney at Madame Galli's Friday night. There was a spaghetti tournament, in which Sidney fought for first place and won.—Mrs. Langtry held the curtain for twelve minutes at the Columbia, St. Louis, before the last performance of her engagement two weeks ago, because the usual agent's commission was deducted from her salary. She threatened to quit if the balance was not forthcoming. The manager, trembling with rage, climbed to the fourth floor of the theatre and had to open the safe to get the money for her. Waterbury Brothers and Tenny have in preparation for next season what is said to be the longest set of musical glasses ever made for a musical act. They will consist of a complete chromatic scale and are being made of the finest flint glass.—Gillihan & Murray have joined hands again. They are now on the interstate circuit.—Jack Gardner opened on the Orpheum circuit at Salt Lake City this week.—Warren and Blanchard are together again, after a separation of two years.—Homer Howard's "Puckerbrush Band," a new rural musical act, is rehearsing at Detroit this week. There are eleven people in the organization. Mr. Howard, who is sponsor for the act, when asked when and where it will open said: "It will open and close in Detroit."—J. A. Sternad and wife are in Detroit this week seeing the sights in Jerome H. Remick's mile-a-minute automobile.—Lee Harrison passed through here en route to Minneapolis, where he opens on the Orpheum circuit next week.—Chas. Wilshin, of Wm. Morris' office, has taken charge of the park department.—"The Christmas Gift," the sensational dramatic sketch, with moving pictures, showing a realistic prize fight, has been booked in the East by G. R. Spoor, owner of the act. Mr. Spoor, who controls the Kinodrome pictures, has equipped the sketch with new accessories, no expense having been spared in that connection.—As previously reported in VARIETY, and contrary to other statements, the New Theatre will quit March 1. The venture has not been successful as an endowed playhouse and the backers have decided to give it up to B. C. Whitney, who will present musical comedy.—"The Geezer of Geck," the musical comedy in which Dave Lewis starred last year, is stranded here. It was known on the road as "The Typewriter Girl" and played one-night stands. The members of the company, particularly the chorus girls, are in financial difficulties. A. G. Delameter was the manager.—Willy Hamilton, the well-known variety artist, died at his home in this city.—Joe Clark left the "Gay Morning Glories" company to play vandeville dates.

That Novelty Song, "The Bullfrog and the Coon" as published by Geo. Feist New York. W.S.A.

SAN FRANCISCO.

ORPHEUM (Martin Beck, gen. mgr.).—Though immediately following the much-heralded road show, this week's bill does not suffer in comparison, but rather excels in point of public favor, if not in merit. Jimmie Lucas with very lively dancing is the best liked number. The Vassars, a "girl act" with startling electrical effects, wins its share of applause. The Gotham Quartet in songs and imitations, well received. More singing and less imitations would make the act go better. Wynne Winslow, vocalist, has a pleasing personality and a rich soprano voice. Howard and Howard as "The Thespian and the Messenger," have a good line of rich parodies and went well. The hold-overs were Emelia Rose and Edouin and Edwards.——WIGWAM (Sam Harris, mgr.).—It is seldom that a "silent act" is accorded a reception such as greeted the finish of the three Illitons, trick bicyclists. It was well deserved. If there is a superior act of this nature it has yet to make an appearance in this territory. The Harry Richards Company is still in these parts, and bobs up at this house, offering the same comic operetta "Dollars and Cents," but much improved. Edna Davenport proves a singer of "ragtime" above the average, and this, coupled with excellent dancing, won encores. Riley and Mathews, talking comedians, essay a conversation in "one." Their series of unconnected "gags" have neither beginning nor ending. It is to be regretted that such promising talent should be wasted for the lack of suitable material. The same may be said of Devlin and Elwood's sketch, artists who offer a plotless, purposeless skit under the title "A Matrimonial Agency." It is their individual cleverness that pulls the act through. Fred Lancaster, illustrated balladist, and an excellent set of moving pictures finish the bill.——NATIONAL (Sid Grauman, mgr.).—A well-balanced bill of high grade acts is a description that fits Grauman's program. The show opens with the Walseys, an acrobatic trio that shows us something new in "Risley" work. The Keltons (father, mother and child) have an excellent musical act and a happy selection of catchy airs. The clever buck and wing dancing of the youngster adds to the turn. The head of the household would do well to dispense with his attempt at foot work. He lacks the swing and the daughter's efforts overshadow him. C. W. Littlefield, billed as "The Commander in Chief of the Army of Fun" (where's Press Eldridge?), while not entitled to this exalted rank, certainly deserves a high commission. The Nellie Andrews Opera Trio reappears, repeating its former success. The Dunbars, song and dance, close.

EMPIRE (Wm. Weston, mgr.).—The James Post stock company offers the musical farce "Out West." The olio consists of Bently, xylophonist; Tegge and Daniels, an excellent German sketch team, and Richard Burton, vocalist.

NOTES.—The Bell, in the course of construction at the time of the fire, with a view of vaudeville, has been completed. It has been renamed "The American" and will be given up to comic opera instead.—The Wigwam's management will start the construction of a North Side house on the site of the old Washington Square, in the center of "Little Italy." It will be con-

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 4. New York, Jan. 26, 1907. No. 11.

Hazel Edna with the Holty Tolty Co. who has a powerful female baritone voice, is creating a sensation through the South with these songs "Just One Word of Consolation" and "Somewhere."

I wish to again call the attention of managers, illustrated singers to our Illustrated Song Slide Department. We have every facility for filling orders, and by keeping in touch with us you can't fail to get but what the best in the Harris songs. To those who have written and sent in their checks for slides for "WITHOUT A WEDDING RING," we would kindly ask you to have a little more patience, as they will be ready in about ten days, when all orders will be filled in rotation. Our big hits now illustrated are "SOMEWHERE," "DREAMING, LOVE, OF YOU" "SISTER" (the great march song), and the great baby song, "AND THE LITTLE CHILD SHALL LEAD THEM."

We wish to call attention to that great little song, "I'd Like to Know Your Address and Name." Singers playing in or near New York this coming week can hear it sung by Dorothy Russell and Harry B. Watson Co. at Proctor's 5th Ave. Theatre.

timous. Prices 10, 20 and 30.—The reconstructed Unique at Stockton, Cal., reopened 20 and will be known as "The Empire," booking through the Empire circuit office. The Bell of the same town will reopen shortly under the management of W. L. Lundy with travesty offerings.—The announcement is made that Harry Montague, now in the East, has been engaged as producer for the Mission Theatre. Montague is no stranger to us. When the old Bella Union was in its zenith Montague directed the stage, producing a bill that called for three farces a night. His coming back will bring out the old-timers.

W. A. WILSON.

PHILADELPHIA, PA.
By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9).—Winsor McCay heads the list and is to be congratulated for two things, first that his cartoons are clever and remarkably well executed, and second, that he does not attempt a monologue. He offered but two numbers on Monday. Captain George Auger and company gave "Jack the Giant Killer." The act was well received through its novelty. Auger is surprisingly clever for a "show" giant. The Max Wessely Troupe of jugglers have twisted an act of the variety shown by the Agonst Family into a fairly interesting novelty. The principal worker has one or two tricks not seen here before, that with four hats being worthy of special mention. Making a better appearance than ever, though the ridiculous does not class as high as in the past, the Kaufmann Troupe of cyclers scored its usual hit. Louis Simon, Grace Gardner and company repeated "The New Coachman," which, while very familiar, is always good for laughs. Hawthorne and Burt again pleased. The Nichols Sisters were back again after a long absence. The Misses Nichols retain their inimitable style which has made their "wench" impersonations popular, and they scored as usual. William Tomkins, monologist, had some witty sayings and sang pleasingly. Frey and Pauly offered a series of head and hand balancing feats much the same as shown by several other European acrobatic acts. The veteran Mitchell and John Cain, who seem to be putting in a varied existence in burlesque and vaudeville, besides dissolving partnership and renewing it again, returned with their specialty little changed, but won their share of the laughs. Mr. and Mrs. Cal Stewart in "Uncle Josh on the Bowery" won favorable recognition and Earle and Bartlett got all that was possible in a poor position on the bill. Laura Comstock, who was programed a vocalist, also appeared, with Kennedy and Wilkins, dancers.

TROCADERO (Fred Wilson, mgr.).—The "Alcazar Beauties" give a good show. James F. Leonard is principal comedian, with Billy Hart as first assistant and Anna Yale featured. Leonard is credited with the authorship of both burlesques and while he did not burden his mind selecting new stuff for the comedy portion, both numbers were big laughs and if Leonard was as good a comedian as he is an arranger, the show would be even stronger. It is a big laughing show at that. Leonard has given himself plenty to do in both parts and resorts to much aged comedy. If he would post a sentry to keep tabs on how many times he says "What the huh—" he might form an idea how badly it sounds. At times he is funny and he works hard enough at all stages. Hart plays the Dutch opposite to Leonard and divides the honors in the first part, having little to do in the burlesque. In this the comedy honors belong to McDevitt and Kelly, one of whom shows some excellent steps which gained deserved applause. They also introduce a song and dance patterned on the old Baldwin and Daly Hottentot specialty. Anna Yale opens both burlesques with march songs and looks well, particularly in the white and green suit she wears in the burlesque. There are several musical numbers, during which Ruby Jackson, Jennie Gladstone and Clara Whitney are introduced as soloists. The former has a bathing number which is given a comedy appearance by the variety of lengths of the skirts. Ruby's looks as if she surely was using hers to bathe in and it had shrunk. She is in danger of being choked to death. The girls are shapely and quite a few good looking, one also wears the heavyweight honors and looks well with them. Hart is using "He Walked Right In" and Leonard sings "Hickory Tree," the catchy verses being relied upon. Neither burlesque is long and there is enough action to prevent dragging. Kelly and Devitt start off with a poor dialogue, but the dancing was a deserved hit. Etta Victoria transforms an ordinary contortion act into a novelty through disrobing during the act. She has a very suggestive feat with a hoop which she might eliminate. Lawrence Crane showed his usual series of tricks of magic, his palming of cards, eggs and coins being his best. He works smoothly and has the stage admirably dressed in an enclosure of red plush with a green drop curtain which is effective. Leonard appears in the olio with Clara Whitney and the two win laughs with nothing out of the ordinary. Miss Whitney plays a better "straight" than her partner does a comedian. Billy Davis and Billy Hart close the olio, working at a lively rate and winning favor with an act just thrown together since Harry James retired from the show. As a whole the "Alcazar Beauties" is a show that ought to please.

CASINO (Elias & Koenig, mgrs.).—With a big company the "Bachelor Club" Burlesquers bid for favor with a plentiful supply of slapstick comedy which does not average above that of the majority of shows seen this season. The show is given a good start through a novelty in arranging the opening in the form of a "minstrel first part," although the dressing does not follow this idea. It gives Viola Sheldon a solo which she sings better than the average, being supported by the company, which is strong vocally. The girls make a good appearance in nearly all the numbers and they average well up as to face and figure. Some attention, however, is needed in drilling them in their dances, as individual efforts are noticeable. Harry Hastings, Tom Coyne and William Armstrong furnish the comedy, and Wright, Brennen, Waltjen and Mildred give able assistance in the vocal numbers. There is a good olio and "Pepeta" is featured for a barefoot dance. Business was excellent.

BIJOU (W. V. Jennings, mgr.).—"The Brigadiers" made their third appearance of the season, returning to this house after an absence of only a few weeks, with no change in the bill, except that Gladys St. John and Tillie Cohen now open the olio. Fair business ruled.

LYCEUM (J. G. Jermon, mgr.).—"Two Married Bachelors," which was presented earlier in the season at the Casino by the Rice & Barton "Big Extravaganza" company, furnished the bill this week, enjoying fair business with no change in the program.

DIME MUSEUM (T. F. Hopkins, mgr.).—L. B. Hicks, the Western miner who was buried alive for fifteen days, told of his experience as a feature of this week's bill. Lentini, Prof. Griffin, Chief White Bear, Parker and O'Brien and James Mandy appeared in the curio hall, while the theatre program introduced Tipcanna Mexicanna, a musical troupe; George Kaine, Dutch comedian, Libby Remington, songs; Crotty Trio, singing and dancing; Grace Childs and moving pictures.

BON TON (Mrs. J. G. Jermon, mgr.).—A vaudeville bill which included Lois Worten, Caddell Sisters, American Quartet and others, with a new set of moving pictures, pleased this week's patrons.

NOTES.—Adele Palmer, who recently quit the Ed Hayes' "Wise Guy" company after a fight with May Irish and who has recently had Hayes arrested, intends to invade the vaudeville field. She will put on an act which is said to be very like "The Wise Guy," having secured a partner to play "Spike." A man named Hyland, who also deserted the "Jolly Girls," will be in the act.—The Chorus Girls' Ball, handled by George Karlavagn and Billy Vail, will be held here Monday night and promises to be a big affair.—May Crawford is not with the "Alcazar Beauties," although billed. Ruby Johnson assists Lawrence Crane in his act.

CINCINNATI, O.
By HARRY HESS.

STANDARD (Chas. B. Arnold, mgr.).—"Bowery Burlesquers." The performance as given by this company is of a kind that made burlesque famous, although there are too many musical numbers. Ben Jansen in a Hebrew dialect part and Frank Farrell in an Irish character are the principal comedians and they do their work well. The chorus is one of the best looking and hardest working aggregations that has been in a burlesque house in Cincinnati in many a day. The women in the show are exceedingly well costumed. Flo Russell, Lizzie Freligh and Ida Davenport do extremely well. During the burlesque Lizzie Freligh sings a song "I'll Do Anything in the World for You," calling upon the audience for a kiss. The olio was intermingled during the burlesques and included Ben Jansen, who sang a number of parodies; Farrell-Taylor Trio, musical comedians, presenting one of the best turns of its kind this season; Carmeilta D'Elcedere in poses that were pleasing; Hillis and Wilson have a neat singing and dancing turn. Next: "Majestics."

PEOPLE'S (James E. Fennessey, mgr.).—"Miss New York Jr." "The Adventures of Mr. Lashinsky" and "Mr. Lashinsky at Newport" are the two pieces. Three pleasing olio numbers are given. Chas. J. Burkhardt and Herbert Simon are the principal comedians. Burkhardt is extremely funny, in fact, he ranks so far above the other members of the company that when he is not in the centre of the stage the show is uninteresting. The Majestic Musical Four have a musical turn that brought down the house. Bert and Rene Vedmar, acrobats, are fair. The chorus consists of a number of good-looking girls who are weak vocally. Next: "Innocent Maids."

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10:30).—The bill this week is not up to the standard. Lucy and Lucier, who open the bill in "The Fool's Errand," went big. Three Sisters Herzog-Camarns, acrobats, are seen here for the first time and were liked. Sharp Brothers, songs and dances, pleased immensely, the dancing being very good. Norton and Nicholson have a funny sketch in "Ella's All Right." Allan Shaw, coin and card manipulator, is clever and was appreciated. Nellie Beaumont assisted by Arthur Van in "My Busy Day" evidenced that they are excellent entertainers, but the sketch is the "limit." Al Carleton, monologue, funny. Master Gabriel and company, the original "Buster," present "Auntie's Visit," a big scream. The closing number, Pekin Zouaves, is the best act of its kind ever seen in this city.

ROBINSON'S (Walter Canfield, mgr. Sunday rehearsal 10).—Eddie Martyne, bounding wire, neat turn; Earle Sisters, singers and dancers, good; Harry West, illustrated songs, pleasing; Herbert B. Chesley and company, presenting "The Third Generation," good; Musical Gerald, very good; Mae Combs, Etylie Hatfield and Mayme Spellman, singers and dancers, very good; American News Boys' Quartet, hit.

AUSTRALIA.

Sydney, Dec. 15.

American artists are very much to the fore in Sydney and Melbourne. At the Tivoli in Sydney are Carsie Walmer, "The Dusky Princess"; Seymour and Dupre, The Alaskas, Post Mason and his six "Cosy Corner Girls," Harry Tate's "Motoring," all American acts excepting Tate, going strong. Fred Andrews, of "Magic Kettle" fame, leaver Sydney on tour through commonwenith. Moving picture show going big. Agnes Lang in "The Night Before Christmas," a huge success. J. C. Williamson's "Mother Goose" pantomime a splendid production.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr. Monday rehearsal 10).—Bedini's "A Night in English Vaudeville," decidedly bad; Rhodes and Carter, clown acrobats, only fair; Wm. A. Inman and company in "Recognition," good; Misses Delmore, singing and dancing, well received; Rialto Comedy Quartet, good; Texarkana and Waiby, ordinary. The attendance at this theatre is falling off very much, it being generally noticeable, probably due to the "cheap" policy of the Keith-Proctor forces. Victoria's dogs were billed for this week but failed to materialize.——GAIETY (H. B. Nichols, mgr.).—The "Merry Burlesquers" have a very pleasing entertainment.——EMPIRE (Thos. R. Henry, mgr.).—The "Bon Tons" have presented a very good show at this house, featuring "The Girl with the Red Domino."——NOTE.—Manager Nichols has returned from Mt. Clemens very much improved. His severe attack of rheumatism is much relieved. MARTEL.

ALTOONA, PA.

LYRIC (L. B. Cool, mgr. Monday rehearsal 10:30).—Wallace Truman, eccentric juggler, very clever; Lillian Ashley, comedienne, big hit; Smirl and Kessner, pleased; Royal Musical Five, liberally applauded; Three Lamaye Brothers, knockabout, very good; James Richmond Glenroy delighted the audience. "Doomsday," Prof. C. Nelson Camp's electrical and scenic production, was the feature of the bill.——NOTE.—The New Mishler Theatre (I. C. Mishler, manager and owner) was opened Monday night with Wright Lorimer in "The Shepherd King." Addresses were made by Mayor S. H. Walker and Judge Martin Bell. This theatre rivals many metropolitan houses. C. G. C.

ATCHISON, KAN.

EMPIRE (Richard Rieley, mgr.).—Toby Stark, "child artist," clever and natural; Ruff and Cussick, scored; the Empire Comedy Stock in "Justice" proved a laugh provoker, with Dick Rieley in the comedy role. DICK BOSONKO.

BALTIMORE, MD.

MARYLAND (F. C. Shanberger, mgr.).—Rafayette's dogs, a great hit; Keiley and Violette, song and dance artists, excellent; Dorsch and Russell, musical team, very good; Merri Osbeurne and company, comedy sketch, good; Seymour and Hill, sketch artists, good; Julius Tannen, monologist, very good; "Polly Pickle's Pets in Petland," excellent.——NEW AMSTERDAM (Sam M. Dawson, mgr.).—"High School Girls" presented a very good show.——GAYETY (W. L. Ballauf, mgr.).—Harry Bryant's Extravaganza Company is a very good show.——TRAYMORE CASINO (F. Keidel, mgr.).—Rae Irvine, songs, good; James and Parker, sketch, good; Georgie Thomas, songs, fair; The Two Days, musical and sand pictures, fair; Shad Link, heavyweight wrestler, meeting all comers, good.

SYLVANUS.

BAY CITY, MICH.

BIJOU (J. D. Pilmore, mgr.).—DeMonde and Dinsmore, comedy singing duo, fair; Truman Seymour, illustrated songs, well rendered; Lewitt and Ashmore, comedy sketch, good; Juggling Bannans, very clever.——ALVARADO (W. J. Daunt, mgr.).—Anna and Effie Comey, singing and dancing, clever act; Boyd and Lovely, comedians, fair; Arnot and Gunn, comedy sketch, clean-cut act; Nettie Fields, singing and dancing, good dancer; Chas. Howlson, imitator, good; Milt Sherman, Hebrew impersonator, well received.

HENRY C. HERTZ.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Adele Ritchie, fine; Valerie Bergere and company in "A Bowery Camille," excellent; Kremka Brothers, acrobats, clever; Cliff Gordon, good; Mullen and Corelli, funny acrobats; Fortune and Davis in "My Sweetheart," hit; Vernon, ventriloquist, good; Murphy and Francis, fine.——GARDEN (Columbia Amusement Co., mgr. Charles E. White, local mgr.).—"The Behman Show." Will take front rank with any. Bryan's "Congress of American Girls" is dainty, the olio first-class. "Hey Diddle Diddle" with a host of girls, good singers, was a hit. Next: "Hyde's Comedians."——LAFAYETTE (Empire Circuit, mgr. Charles M. Baggs, local mgr.).—"The Thoroughbreds." Event of the season. A wrestling tournament extra attraction. The olio presented Mlle. La Tosca, Douglas and Cunningham, Laurant Trio, Washburn and Flynn and others. Two pieces and a good show. Next: "Washington Society Girls."——WASHINGTON (Lewis F. Linn, mgr.).—Randion, a big drawing card; Prof. Lawrence, strong man; Harry Landee, Burt Parker and Harry L. Reed, all pleased.——HIPPODROME (C. E. Edwards, mgr.).—A tri-weekly change of bill. Business large. Harry Mason, illustrated songs; Joseph Rollo and Masie Edwards and moving pictures, fine.——BIJOU DREAM (W. K. Killmere, mgr.).—Change triweekly of moving pictures. Business fine. "The Automobile Thieves," hit.——NOTE.—About fifteen hundred Buffalo newsies were the invited guests of John L. Sullivan and Manager White of the Garden Theatre, where an extra performance was given 9 a. m. "The noblest Roman of them all" gave the boys some good advice. Several boxing bouts and moving pictures of the big man's fights were pleasing features.

DICKSON.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Will Cressy and Blanche Dayne, headline feature, "The Village Lawyer," very interesting, Jack Norworth has a good line of college boy talk; Four Merkels are very clever acrobats; Rooney Sisters, good dancers. Others were: Farner's Manikins, Rae and Brosche, Harry Gilfoil and John Hathaway and Emma Siegel in a sketch.——LYRIC (E. H. Anthony, mgr. Monday rehearsal 11).—O'Kura Troupe head the bill; Harry Brown, singing cartoonist, good; William West made a hit with his old-time minstrel songs; Mlle. Allene, hoop roller. Others were: Homer and Potter and Harry L. Webb.——EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—Hyde's "Blue Ribbon Girls."——STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—Sam Devere's own company.——NOTES.—Harry Rose, business manager of "Miss New York, Jr.," spent the week here. He received a $300 diamond ring as a present from some old friends at the Star The-

Cobb's Corner

JANUARY 26, 1907.

No. 48. A Weekly Word with WILL the Wordwright.

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atre and when last seen Harry was smoking stogies and eating regular.
WALTER H. HOLCOMB.

DALLAS, TEX.

MAJESTIC (Inter-State Amusement Co., mgr. Sunday rehearsal 4).—Hallen and Fuller, easily the best in "Election Bets"; Wells and Selis, good acrobatics; LaVeen and Cross, good; Fyvie Dench, good singer; Holmes and Holliston, fair; Carlton and Ferre, fair. E. A. A.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—Howard Truesdell and company won merited applause; Smith O'Brien, comedian, good; Eva Perkins, cartoonist and singer; Chas. Hasty, monologist, scored hit; Levine and Leonard, comedy act, very good; Mysterious Caesar and company, magicians, new illusions well executed; Lester and Quinn, singers and dancers, average. ——NOTE.—There is some talk of erecting a Coliseum in this city. L. C. J.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—The attraction this week is Mrs. Langtry. Clifton Crawford has an excellent monologue. "The Sunny South," with ten colored performers, proved a big hit. Clarice Vance, the inimitable singer of coon songs, favorite here. Max Millian, violinist, assisted by Miss Millian, took several encores. Rosare and Doreta in comedy acrobatics, pleased. Harry L. Tighe and company in "Those Happy College Days," pleased, and the Two Franciscos, comedy conjurers, were a good opening number.——CRYSTAL (J. W. Nash, mgr. Monday rehearsal 11).—Grose, the handcuff marvel, is playing a return engagement and continues to mystify.——LAFAYETTE (H. H. Lamkin & Dr. Campbell, mgrs. Sunday rehearsal 10).—Hoey and Lee, Hebrew comedians, with their parodies, are the laughing hit of a good bill, which includes Irene Lee and her "Kandy Kids," very good; Elverton, gun and baton spinner, well received; Prof. Dodd and his educated dog, pleased; Herbert, magician, fair; Frosini, the accordeon artist, first-class musician; Canfield and Carlton in the "Hoodoo," very funny, and the Four Lesters, acrobatics and comedy bicyclists, very good. ——GAYETY (H. H. Hedges, mgr.).—"The Lid Lifters" opened Sunday and are pleasing.—— AVENUE (Drew & Campbell, mgrs.).—The "Colonial Belles," with Chas. Robinson as leading funmaker, doing nicely. LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Rehearsal 11).—"Rialto Rounders" with Sam Howe, assisted by Vic Milo, Abe Leavitt, Anna Meek and a pretty chorus, handsomely costumed, are giving a good show.—BIJOU (Joe Maitland, mgr.).—Omar, character dancer, fine; Mr. and Mrs. Larry Shav, singers and dancers, pleased; The Pendletons, musicians,' good; The Zolas, dancing act, hit; Lulu Pearl, clever monologue; Leslie and Williams, comedy sketch, good; Isadore Silver, pictured melodies, fine. HARRY.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Violet Hilson in "Boys Wanted," great; Three Lucifers, strong dancing act; Le Ray Benson and company, neat musical specialty; Howell and Emerson, clever; Rice Brothers, excellent acrobatic work.——RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Brand Sisters, Franks and Franks, Mae Hoey, Willie Smith, Dolly Bland and May Milburn, strong bill. J. M. BEERS.

EVANSVILLE, IND.

HOPKINS BIJOU (Sellinger & Ropke, mgrs.). —Del-A-Phone, mimic, fully appreciated; Charles Ward, warmly received; Dorothy Kenton, delighted with her banjo.——EVANS HALL (Harry Wright, mgr.).—Continues to draw well. ROBERT L. ODELL.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.).—The Marvellous Fays, drawing card; Will H. Fox, good; Bert Leslie and company, great; Irene Franklin, singing comedienne, immense; Monnie Emerald, songs and dances, pleasing; Stubblefeild Trio in "Pictures in Mid-Air," good.——PLEASANT ST. (D. J. Casey, mgr.).—Meyers and Mason, sketch, fine; Jennie Cooper, ballad singer, good; Walter Sylvia, mimic, excellent; Mable Stead, songs and dances, great.——BOSTON (H. R. Benn, mgr.).— This week "French Galety Burlesquers."—— NOTE.—The fifth annual banquet of Local No. 59, International Alliance of Theatrical Stage Employes was held this week at Crethan's. The delegate to the National Convention, which occurs at Norfolk, Va., next July, was appointed. He is Walter Bigelow. E. F. RAFFERTY.

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—Extra good bill. The Yerxas, acrobatic equilibrists, very good; Geo. Mundweiler, illustrated songs, excellent; Lottie West Symonds, character vocalist and monologist, hit; Three Kelleys, singers, dancers and conversationalists, hit; Bernice and Boy, vocalists, hit; John A. West, the Musical Brownie, a big hit.——BIJOU (F. E. Payden, mgr.).—Half week 17: Arthur Herrman, dancer, fair; Wiley Ferris, illustrated songs, good; Prince and Fields, singers and dancers, fair; Francis, Davis company, sketch, good.——Half week 21: Vivian Black, songs, pleased; The Carters, sketch, good; Eddie Sawyer, trapeze, good; Saunders, Dean and Saunders, sketch, well received. F. B. RUSH.

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GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr. Monday rehearsal 10).—Gavin, Platt and "Peaches," laughing hit; "Sophomore Girls," well received; Lillian West and Iva Irby, musical comedy, fine; Will Mead and Sparkle, good; Jack Ryno, songs, pleased. MOWERS.

HAMILTON, CAN.

SAVOY (J. C. Appleton, mgr. Monday rehearsal 1).—Strongest bill yet. Green Brothers, club jugglers, clever work; Cardownie Sisters, good dancing, well received; John Birch, decidedly clever; Kroneman Brothers, comedy acrobatics, good; Madge Maitland, clever comedienne; Harry Corson Clarke and company in excellent sketch; R. G. Knowles, monologist, tremendous reception; the Three Meers, wire, good. JACQUES.

HARTFORD, CONN.

POLI'S (Louis E. Kelby, mgr. Rehearsals 10:30).—The headliner for the week is Milton and Polly Nobles in "Why Walker Reformed," a very clever sketch. The headliner of the week is "Lind," the female impersonator, whose work was excellent; Jack Wilson, Ada Lane and Albert Green have a funny talking and singing act. Prof. Macart's baboon and monkeys do a lot of funny stunts; Al H. Weston and company in "The New Reporter" was a laugh from start to finish; Leonard Kane had a neat dancing turn and Herbert, "The Frogman," has a clever contortion act. WILLIAM H. RHODES.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—F. Cardona and Lions, excellent; Huntress, dancer, liberally encored; Redwood and Harvey, musical hussars, good; George Hillman, Dutch singing and dancing comedian, good, and Arthur, Don, Minnie and May Thompson in comedy sketch "Enlisting Recruits for Father." BLANCHE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—The Orpheum has what promises a sensation in vaudeville—a Wild West act upon the stage, with Lucile Mulhall and her ranch boys upon wild "outlawed" horses. Patrice appears in an interesting playlet, "Gloria"; Charles F. Semon, in musical monologue; Dillon Brothers sing their own songs, are good; Musical Avolos, European xylophone players, play operatic and classical numbers; Lina Pantzer does a sensational act upon the bounding wire; Anna Chandler sings and gives imitations. ——CENTURY (Jos. R. Donegan, mgr.).—The "Star Show Girls" present a three-act farce comedy called "Dopey Dan," in which Charles Nichols is starred. The vaudeville bill was good. Week 28: "Champagne Girls."——MAJESTIC (Clint Wilson, mgr.).—Bob Manchester's "Cracker Jacks" returned to the Majestic. Week 28: The "Trans-Atlantics." FAIRPLAY.

LOUISVILLE, KY.

HOPKINS (W. M. Reichmann, res. mgr.).—Chinco is the headliner. He is above the average. Cameron and Flannigan in "On and Off," good; Ben Welch as the Hebrew and the Dago scored; Waterbury Brothers and Tenny in "Harmony Island" has a clever musical act; Minnie Kaufmann, the cyclist, is a topnotcher; Beans and Haines in "A Woman's Way" do some clever work; Olberia Trio, good musical number.—— BUCKINGHAM (Whallen Bros., mgrs.).—"Innocent Maids" Burlesque Co., a good performance. CHAS. SYLVESTER.

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HAZELTON, PA.

FAMILY (Knoblauch & Hersker, props.).—Waldorf and Mendez, acrobatic comedians, very good; Mr. and Mrs. O'Brien, comedy sketch, pretty spicy, but took the house by storm; Musical Reeds, premier soloists, good; Collins and Collins, singing and dancing, hit; Al Bothner, illustrated songs. RAY T. DRUM.

LONDON, CAN.

BENNETT'S (J. H. Alos, res. mgr.).—Daisy Harcourt, featured; T. W. Eckert and Emma Berg in operetta, artistic success; Josephine Gassman and "picks," a hit; Mr. and Mrs. Mark Murphy, repeated former success; Tom Mack, convulsed everybody; Leo St. Elmo, musical sketch, good; Woodford's animals, pleased greatly.——NOTE.—The Bennett Theatrical Enterprise Co. has taken over the lease of the Grand Opera House, formerly held by Fitzpatrick & Stewart. M. G. HUESTON.

KEOKUK, IA.

LA SALLE (Reeves & Dodge, props. Monday rehearsal).—Waller and McNulty, comedy bar artists, fair; F. D. Whitten, singing and dancing clown contortionist, good; E. C. Ward, illustrated songs, pleased; Noblette and Marshall, sketch, very good; Billy Cross, singing and dancing, fair. E. E. E.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—Mary Norman, always a great favorite in Indianapolis, headed the bill. The Gilnseretti Troupe gave a magnificent exhibition and Collins and Hart kept the audiences laughing. Nat Haines, with his rapid-fire monologue, came in for plenty of applause. Others were: Dorothy Drew, character songs; Fred Watson and the Morrissey Sisters in a neat singing and dancing act; Berry and Berry, comedy musicians, good; Cartmell and Harris, one of the prettiest dancing specialties seen on the Grand's boards this season. Next week the Pekin Zouaves, all of them Indianapolis boys, will head the Grand's bill.——GAYETY (Edward Shayne, mgr.).—The "Bowery Burlesquers" did well the latter part of last week—a return engagement. "Parisian Widows," 21-24, also return engagement.——EMPIRE (Chas. Zimmerman, mgr.).—"Innocent Maids," 17-19, good. "New Century Girls," first half this week. Good singing show. LOUIS WESLYN.

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LOWELL, MASS.

HATHAWAY'S (John I. Shannon, mgr.).—Wm. J. O'Hearn, in a pretty sketch called "A Romance in Killarney," big hit; Clayton Kennedy and Mattie Rooney in "A Happy Medium," very funny; Gus Williams, scored; Cheny and Bates, bicyclists, good; Blanche Sloan, aerial, very good; Bessie Greenwood, singer, scored; John and Ray Bailey, colored, pleasing; Katie Rooney, singing and dancing, good.——BOSTON VARIETY (J. H. Tibbetts, mgr.).—Stock burlesque and vaudeville, with Bates and Ernest, Mr. and Mrs. Chas. Irving, Sarah Herbert, Ames Bernard, Mirnan Martell; Pinard and White, musical, good; Bella Hill, songs, good. Capacity business.——WALKER'S (E. H. Walker, mgr.).—Nina Searl's Burlesque and Vaudeville Company, all new acts. Special feature: Joe Walcott. J. J. DAWSON.

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LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Roland West and company in "The Criminal," scored; the Eight Vassar Girls, good; Bertie Heron, minstrel miss, scored heavily; Van Clinton and Gibson, ordinary singing and dancing act; Lynn and Fay were well liked in songs and dances; the Kratons, hoop rollers, were very clever.——NOTE.—Harry Breen, parody singer, failed to put in an appearance Monday and was replaced Tuesday by Van Clinton and Gibson.
DAVE CHASE.

MARION, IND.

CRYSTAL (J. H. Ammond, prop. Rehearsal 10).—Week 14: The Orphans' Bootblack Quartet, young men of Muncie, named R. C. Merrill, G. C. Woodring, A. M. Kirkpatrick and H. Miller, was easily the hit of the bill in the first engagement. Kelly and Kelsey, a scream; Malin and Malin, very clever; Ruth Smith, illustrator, fine.——GRAND (H. G. Sommers, lessee. Rehearsal 10).—Harry De Coe, "The Man with the Tables and Chair," wonderful balancing; Wells Brothers, musical; Dolly Wells, caricaturist; Mahoney Brothers, dancers, and Blanche Innis, illustrator, very good. L. O. WETZEL.

MARSHALLTOWN, IOWA.

NEW BIJOU (T. Nelson Downs, mgr. Sunday rehearsal 3).—Week 13: Dan Rice's educated pigs, scored; Helen Ogden, vocalist, good; The Cretos, comedy acrobatics, good; Mamie Smith, illustrated songs, good.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Frank Hurley, musician, good; McKeever and Sandry, acrobatics, clever; Grayce Holcomb, singer, fair; Nagle and Adams, sketch, hit. CHAS. E. LACKEY.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday rehearsal 10).—Nick Long and Idalene Cotton head the bill. Mickey and Florence Nelson in "Twisted and Tangled" make hit. Elizabeth Otis Spencer (New Acts); Eight Bedouin Arabs, good as ever, although changed in personnel by incorporation of Shields and Rogers, lariat throwers, who double in the act; Palfrey and Hofler, fair cycle act with comedy member doing the work; Knight Brothers and Marion Sawtelle, same hit in singing and dancing as upon other visits; Ollie Young and Brother, good hoop rolling act.
CHAPIN.

MONTREAL, CAN.

SOMMER PARK (Lavigne & Lajoie, mgrs.).—Good crowds and good bill. Lavigne's band concerts are the musical feature. Apdale's dog, monkey and bear circus is the feature and made big hit. Close in popularity was Frank Mochon in his novelty trapeze act. This act always makes strong hit. Prof. Walsh showed a neat and clever turn at magic and made good hit. Roode has a novelty slack wire act that made good for him. Fred Lafond (local) in a dancing turn took the house.——THEATRE ROYAL (H. C. Egerton, mgr. Monday rehearsal 10).—The "Avenue Girls" are doing well. The show is clean and clever and shows neat costumes and good chorus work. Next: "Merry Burlesquers." AL M. PRENTISS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Swain and Powers, German comedy sketch, good; Marie Snowden, singing and dancing soubrette, received applause; Jeaure and Ellsworth, musical act, good; Frank Gray, pictured melodies, good; Ed and Nettie Masse, comedy jugglers, very fine.
GEORGE FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Adams and Mack, burlesque magic, went well, as did Apollo, the strong man, and the Finneys, swimmers. Aerial Smiths, sensational trapeze act; Arthur Whitelaw, monologist, has a neat and breezy way about him; Fred Ray and company had them going from start to finish; J. K. Murray and Clara Lane, operatic selections, were immensely popular; Smith and Campbell could work this house once a month.——WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—Robie's "Knickerbockers" a strong show.—NOTE.—Thomas Ray, the famous tenor singer, is now the manager of the New Comedy Theatre on Market street. JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—Casting Dunbars, immense; "The Crickets," excellent; John P. Rogers and Ben N. Deely, original ideas; Lillian Tyres, singing, one of the best of its kind; John T. Thorne and Grace Carleton, entertaining; Franco Piper's work on the banjo exceptionally good; Bissell and Miller, the dancing boys, very good. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—A. K. Caldera, juggler, clever; Pete Baker, comedian, good; Sanderson and Bowman, musical comedietts, good; Eugenie Barker, soprano, fine; Patty Brothers, acrobatics, excellent; Empire City Quartet, hit of the bill; Kita Banzai Troupe, aprecisted.——GREENWALL (H. Greenwall, mgr.).—Clark's "Runaway Girls," clever burlesques, good olio. Next: Rentz-Santley.——WINTER GARDEN (T. P. Brooke, mgr.).—Brooke's Band. O. M. SAMUEL.

OSHKOSH, WIS.

BIJOU (Jno. F. Larie, mgr.).—The Garnellos, Adams and White, Miss Lackeye, Gibson and Garvin; Jack King, very good. NOTE.—Just opened in Oshkosh, New Electric "5c." Theatre, the Ticknor-Crosby Amusement Co.
GUY HAVERTY.

POCATELLO, IDAHO.

LYRIC.—Russell and O'Neil, extra good; Menlo, the fire eater, fair; Maxwell and Harvey, table dancers, good; Jas. D. Ray, roller skater, drawing card. Big business.——NOTE.—The Lyric has changed resident managers, Jack La Noir taking charge. STANDARD.

PROVIDENCE, R. I.

IMPERIAL (Leon H. Curtin, mgr.).—"Merry Makers," with two strong burlettas and good olio. Charles B. Nelson and Frank Milliard lead in the comedy work.——WESTMINSTER (Harry Larkin, mgr.).—"Paris By Night" company lacks

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entertainment. The comedy parts were tiresome and the entire production outside of the olio was very poor. S. M. SAMUELS.

READING, PA.

ORPHEUM (Frank Hill, mgr.).—Youngs and Brooks, musical, pleased; The Kemps, pleased; Harry Breen, good; Brown, Harris and Brown, good; Swan and Bambard, clever; Raymond and Caverly in laughing hit; Barnold's dog and monkey pantomime drew the women and children in crowds.——BIJOU (Updegraff & Brownell, mgrs.).—21-23: Rose Sydell, "London Belles," pleased fair houses. 24-26: Sheridan's "City Sports," seemed to please. Fair business. KELLEY.

SAGINAW, MICH.

JEFFERS' (Thomas E. Newton, lessee; Chester S. Sargent, res. mgr. Sunday morning rehearsal 11).—Headline act, Joseph Callahan, character impersonator, pleased. Barry and Wolford, splendid talking and singing team; Fields and Hansen, old-time minstrel men, a scream; Little Ethel McIntyre sang illustrated ballads and made a hit; Bootblack Quartet won favor; Ladgett with his aerial act proved a good number "Midge" and Harry Tyler, sketch, good. Thos. E. Newton, of Detroit, lessee of this house, occupied a box at Monday's performance. MARGARET C. GOODMAN.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 4).—Owing to bronchitis Fannie Rice did not appear the latter part of the week and J. C. Nugent and company presented a skit in her place. Charles Serra, good; Joe Whitehead and the Grierson Sisters did well; Clande and Fanny Usher, "Tough Love," excellent; Mlle. Dalria, unique; J. C. Nugent and company presented "The Absent-minded Beggar," and the Kinodrome showed "The Impatient Customer" and "The Automobile Thieves."——BON TON (J. H. Young, mgr. Monday rehearsal 10).—The Fern Children, song and dance, good; Frank Beach, Dutchman, fair; Louis Lawrence, the champion trumpeter, excellent; Martines and Martines, Spanish serenaders, good. JAY E. JOHNSON.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—The Suttons, pleased; Edward Kellie, good; Little Irma Wickoff and company, scored a big hit; Carita, fine; Fisher and Johnson, good; Musical Forrests, the goods; Dudley, Chesiyn and Burns, laughing hit of the season.——NOTES.—Elliott, the eldest son of Manager Mullaly of the Majestic Theatre, who has been seriously ill, is on the way to recovery.—Ground will soon be broken here for a new opera house by Eastern capitalists. It will be ready for next season. CAL. COHEN.

SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, mgr. Monday rehearsal 10).—Josephine Cohan and company well presented; Fred Niblo, "American Humorist," easily second best; Texazawa Troupe of acrobatic Japanese, very good; Burns, Morris and company in "What Happened to O'Hara," good; McNamee, clay modeller, entertaining; Hale and Corbin, banjoists, well received; Yonng American Five, sang cleverly. MARTEL.

SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—Marzelo and Wonife, comedy acrobats, very good; Kennedy Brothers, dancing, good; Chas. F. Hanley and Mlle. Valesca, comedy, fair; M. Ainsley Scott, entertainer, very good; Winchermann's comedy bears and monkeys, big hit. MILLER.

ST. JOHN, N. B., CAN.

KEITH'S (F. Guy Bradford, res. mgr.).—Monsnila and Russell, aerial, well received; Moran and Welzer, comedy jugglers, fine; Allen and Keller in comedy sketch, well liked; Mildred Elsa, singer and dancer, fair; C. W. Williams, ventriloquist, same old tricks; Camera and Folty, blackface, pleased. GORDON.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—This week's bill is not up to the general standard. Mlle. Alexandra and M. Bertie, aerial act, very good; Fox and Foxie Circus, fair; Mr. and Mrs. Allison, fair; Julius Steger, assisted by Wm. H. Pascoe, Helen Mar Wilcox and John Romano (harpist) in "The Fifth Commandment," good; Three Dancing Mitchells, fair; Vasco, the mad musician, good; Four Rianos, "In Africa," one great roar. B. F. ROBERTSON.

TOLEDO, O.

VALENTINE (Otto Klives, mgr.).—Two big numbers this week, the Fadette female orchestra and the Four Bards. The former plays real music, not depending on novelty for success. The Bards are finished and artistic acrobats. Good turns are Barry and Halvers, Elmer Tenley, Milt Wood, the Columbian Four, and Hickman Brothers.——EMPIRE (Abe Shapiro, mgr.).—"The New York Stars." Drawing crowds. Olio fair, otherwise show is weak. Joe Gans special feature. SYDNEY WIRE.

TOPEKA, KAN.

NOVELTY (S. A. Wells, mgr. Sunday rehearsal 12:30).—Jennie Bently, equilibrist, well received; Lew Palmer, mimicry, good; Fred and May Wardell, comedy sketch, deserves especial

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Just finished Percy Williams' Circuit. This week, Colonial Theatre, Lawrence, Mass. Then Poli Circuit.

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mention. Peerless Quartet and moving pictures close.——NOTE.—The Oddity and Elite, both five-cent theatres, are doing good business. Nicholas Ames is the manager of the Elite. He is from St. Joe, Mo. LOUIS H. FRIEDMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—John T. Kelly in "A Game of Con" is well supported. Mme. Theresa Renz has a splendid act; May Boley and her Polly Girls as lively as ever; Shean and Warren again present their "Quo Vadis Upside Down"; Will C. Smith gives illustrated songs; The Swor Brothers have a good blackface act.——STAR (F. W. Stair, mgr.).—The "Washington Society Girls" did well. Next: "Avenue Girls."——NOTE.—Grace Van Studdiford, who was taken ill with appendicitis last week and was operated on with success, will be here for another month in a private hospital. She is doing nicely. HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Harry Tate and company in "Motoring," good; Foster and dog, won applause; Kitamura Troupe, fine; Leona Thurber, scored; Hughes Musical Trio, pleased; Kenny and Hollis, comedians, fair; Daly and Devere, fair.——LYCEUM (W. H. Keller, mgr.).—"The Merry Maidens," first three days. Good attendance. Last half: "Merry Burlesquers." J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—"Tiger Lilies." The performance opens with a laughable burlesque and introduces Geo. P. Murphy, who causes much laughter. Several good musical numbers are rendered by Lottie Leslie and Carrie Thomas, assisted by a handsome chorus, who sing well and are well costumed. The olio: May Belmont, singer and dancer, good; La Velle and Grant, muscular posing, clever; Murphy, Thomas and Clark in a laughable sketch; Markey and Moran, comedians, well received. The show closes with a pleasing farce. Lots of good comedy. Next: "Nightingales."——NOTE.—It has been rumored around Washington that W. F. Ballauf, now managing the Gayety Theatre in Baltimore, will be transferred to Washington to take charge of the New Gayety Theatre in this city when it is completed. W. H. BOWMAN.

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Howard and Rutherford, fair; Sadie Julia Gompers, pleased; Myles McCarthy and company in "The Race Tout's Dream," good; Claude Frederick and pony, entertaining; Four Fords, hit; Majestic Trio, pleased; Bowers, Walters and Crooker, good comedy acrobatics.——NOTES.—For being the cause of the biggest week's business since the house was opened to vaudeville S. Z. Poli presented the "Turn of the Tide" company with a mammoth horseshoe of flowers and the following week the local people were startled by the enlargement of the house orchestra from one to five pieces. Daniel F. Lawlor, of this city, has decided to re-enter vaudeville and will double up with Rosario, the female impersonator. GIRARD.

WINNIPEG, MAN.

DOMINION (D. Douglas, mgr. Monday rehearsal 10).—Week 14: Pero and Wilson, pantomimists, return, good Al Burton, comedian, goes well; Bruno and Russell, comedy skit, make big; Howard's dogs and ponies, held over; Otis Spencer, soprano, well received; Marcena, Navarro and Marcena, equilibrists, clever; Eva Ray, big sensation with clever "mental telepathy."——BIJOU (Nash & Burrows, mgrs. Monday rehearsal 3).—The management was unfortunately compelled to delay performance Monday (14) owing to artists' train being snowbound. Week 13: The Three Valentenos go big with novel gymnastic work; Dunkham and company, sensational cycle whirl; Haverly and McRae make big with "Hareli Bay"; Eugene Emmett, impersonator, well received; Taylor and Fairman in "Bothered," good; Mason and Filburn, singing and dancing, good. S. J. HORTON.

WORCESTER, MASS.

POLI'S (J. C. Cribble, mgr. Monday rehearsal 10).—Ollie Bernac's Circus heads the bill. The Empire Comedy Four was fair. O Hana San in "The Geisha's Dream," lavishly staged. George W. Day told some good stories. Ladbell and Grouch, singing and dancing, were clever. Murphy and Willard furnished some good comedy. Nara and Stetson, Salon Jugglers, next offering.——PARK (Alf. Wilton, mgr. Monday rehearsal 10).—Williams' Imperials, excellent performance. HARLOW L. STEELE.

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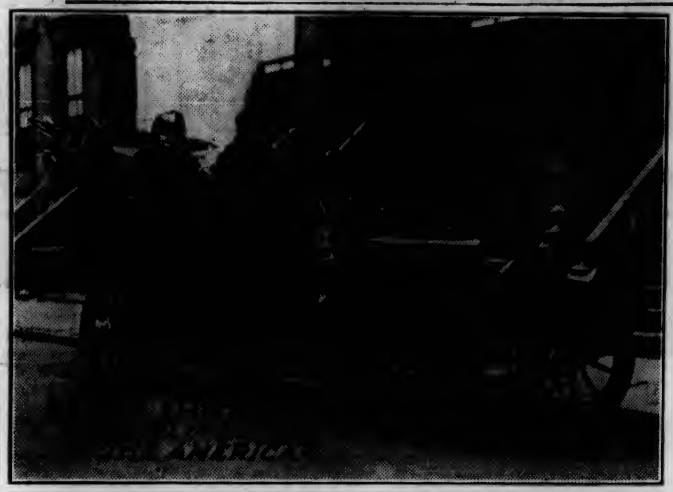

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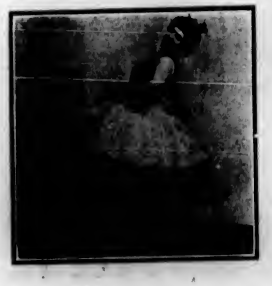

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I respectfully ask that protection be afforded me against imitators and "copies."

When **Art Fisher** played the Union Square in New York, week of January 7th, I personally requested of him to eliminate all in his act belonging to me; on the same day I spoke to **P. F. Nash** in the Keith Booking Office, making the same request. **Both promised it would be done.**

I have been reliably informed that **Art Fisher did not change** his act one iota while playing Keith's, Philadelphia the following week (January 14th). **I have played at that house.**

Mr. Fisher not alone copies my material, but my style of dress as well.

LEO CARRILLO.

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IN FRED KARNO'S "A NIGHT IN THE LONDON SLUMS"; ALSO THE ORIGINAL "DRUNK" IN "A NIGHT AT AN ENGLISH MUSIC HALL." WEEK JAN. 28, SHEEDY'S, FALL RIVER, MASS.

Valerie Bergere

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TIME ALL FILLED.

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BOOKED SOLID UNTIL APRIL 1ST.
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AS
"Perkins, the Bell Boy," in "Around the Clock" Company, late Bad Boy of Karno's "Night in an English Vaudeville."

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THE MAN WITH THE FLEXIBLE VOICE.

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Direction GEO. HOMANS.

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DIRECTION GEO. HOMANS.

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D'AMON
THAT'S IT

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TERRIFIC AND ENORMOUS SUCCESS
WEEK JANUARY 28, ALHAMBRA, NEW YORK CITY
Management CLIFFORD C. FISCHER

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Criticism of the Famous Blocksom and Burns Act by the N. Y. Evening Mail, Dec. 23d.

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"BLOCKSOM AND BURNS have borrowed some of Collins and Hart's thunder. They do a burlesque balancing turn, supported by an invisible wire, that is really funny, and quite AN IMPROVEMENT over Collins and Hart's similar offering. Their act is brimful of surprises, and mirthful enough to stamp them as headliners."

NOW READ IT ALL OVER AGAIN—FUNNY ISN'T IT?
Considering the fact that I am the ORIGINATOR and PRODUCER of same HARRY BLOCKSOM.

HAVE YOUR CARD IN VARIETY

REAL COMEDY REAL MUSIC

GOLDSMITH AND HOPPE

FEATURED WITH FRED IRWIN'S "BIG SHOW"

EMPIRE, ALBANY, 26-30; EMPIRE, HOLYOKE, 31-3.

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GLENNY in the whimsical ROBINSON
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"THE DANKY DANCING MASTER."
Fifth Season with Bob Manchester.

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NOVELTY PAR EXCELLENCE.

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Petite and Dainty Soubrette. Sings Cute Songs Cutely.

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IRISH COMEDIAN.
"Quaker City Lad."

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"The Dark Eyed Daughter of Spain."

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ILLUSTRATED MUSICAL NOVELTY.
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A Neat Straight Singing Act.

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"THAT" COMEDY TEAM.

VIRGINIA TYSON
SINGING COMEDIENNE.

EDDIE MONA

Hayes AND Wynne
The singing and dancing couple.
With THE BEHMAN SHOW.

WEEK JAN. 28, EMPIRE, CLEVELAND.

WEBER & RUSH'S "Parisian Widows"

Savoy Quartette
Tom Fullam, Bert La Rose, John Ekartd, Max Gordon. Singing and comedy.

Annette Wiltsie
"THE JOLLY GIRL."

La Tierro
SPECIAL FEATURE in the new sensational Pantomime "Danse De La Revenge."

Snitz Moore
EVERYBODY IS SATISFIED.

Wm. G. **LeClair** and Dordy **Hardt**
THE TWO STRONG MEN.
Watch the handkerchief.

Lee **Hickman** and Madge **Coleman**
Laughable travesty, "The Substitute."

WEEK JAN. 28, CENTURY, KANSAS CITY.
Put Together for Laughing Purposes.

"New London Gaiety Girls"
CLIFF W. GRANT, Sole Manager

Rena **Washburn** and Belle **Austin**
TWO OF A KIND.

Joe **Young** and Margie **Catlin** (Soubrette)
SINGERS AND DANCERS PAR EXCELLENCE.
Introducing Imitation of Fife and Drum Corps.

Nettie Grant
In Impersonation of Baby Marion.

John Barbour
Musical Director and Violin Soloist.

Pat White
THAT FAMOUS FUNNY FELLOW.

Oscar **Lewis** and Sam **Green**
Just getting along nicely, thank you.

Paul **The Musical Bells** Arthur
COMPANOLOGISTS.

JAN. 27-30—TERRE HAUTE; JAN. 31-FEB. 2—INDIANAPOLIS.

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"NEW BALTIMORE BEAUTIES"
COMING EAST Under the Title of
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PRESENTING
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FRANKLYN BATIE

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Margaret **KING and ODELL** Ray

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A hard-working chorus and a positively clean show. SEE IT AS IT IS, and remember what it was!!! For next season a big novelty act; also good CHORUS GIRLS who can and will work.

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IN
"Bumpty Bumps"

TOSSING AUSTINS
Why is the manager of a troupe buying transportation like a man chewing tobacco? They both expect-a-rate. This is really better than any I ever thought up, but then it is the easy thing for me.
FEB. 4 WE PLAY PASTOR'S. ALL INVITED.

"AACH, CHENNIE, I CANNOT LIFE MIT OUT YOU."

Leon Kohlmar
THIRD YEAR WITH DAVID WARFIELD.
Will present a new sketch in vaudeville soon.

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Della Laytelle
"THE LITTLE IRISH COLLEEN"
At liberty for parks next summer.
En route with Bob Manchester's "Cracker Jacks."

JACK NORWORTH
IN VAUDEVILLE.

WEEK JAN. —

HYDE'S COMEDIANS
JAMES HYDE, - Manager

VI HOLMES
At Liberty on or about April 7th.

Mysterious Musical Bennetts
AMERICA'S NOVELTY ACT.

Jack **Kauffman Bros.** Phil
SINGING AND DANCING COMEDIANS.

World's Comedy Four
CONLON, WARD, DOBBS, HAYES.

ADAMS and DREW
IN "A BOGUS CHAUFFEUR."

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Accompanied on Piano by his Sister.
Booked Solid Season 1906-1907.
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